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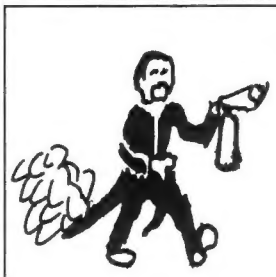
DOCTOR WHO

IN-VISION

THE MARK OF THE RANI

THE MAKING OF A TELEVISION DRAMA SERIES

CMS



ORIGIN:

The news that the Master would be returning to **Doctor Who** came as something of a shock to script editor Eric Saward. In 1984 Anthony Ainley's retainer contract, which gave the **Doctor Who** production office first refusal on his services for two stories a year in return for a regular 'pay or play' fee, had expired, and his character was allowed to meet his end in PLANET OF FIRE.

But speaking at an American convention in 1985, John Nathan-Turner's then secretary, Sarah Lee (daughter of ENLIGHTENMENT guest star Lynda Baron), commented on the popularity of Anthony Ainley's character; stating that he received (sic) about forty to fifty letters per week, especially from younger viewers.

Hence, Ainley was offered a new contract, though the 1985 contract, believed to be for three more years, guaranteed his services for only one story each year. The problem for the script-editor would be justifying his return.

The notion to do a Master story came ahead of the other parameters for season twenty-two's fourth story — that it be a quasi-historical serial which introduced another renegade Time Lord. Both of these themes came after the serial had gained its writers.

Throughout the summer of 1983 plans for Season 22's content were in a constant state of change. Eric Saward had nearly a dozen possible writers on his books — including Chris Boucher, Peter Ling, Andrew Smith and Ian Marter — all busy submitting and discussing story-lines with him, but VENGEANCE ON VAROS was the only one of the scripts developed at this time to go ahead. Saward was determined that the Master story should not open the season, and both he and Nathan-Turner had ruled out having the Master in the big overseas filmed story the latter planned to make in one country or another at some point during 1984.

It was Nathan-Turner who introduced the husband and wife writing team of Pip and Jane Baker to Eric Saward. At first, the Bakers' interests did not lie with **Doctor Who**, as they had struck up a relationship with the Producer at a time when he was actively seeking to leave the show, and was looking for a writing team which might help him develop programme formats likely to be of interest to the programme commissioners on Television Centre's sixth floor.

The Bakers were an unusual find for **Doctor Who**. During the Fifties Pip Baker had worked as a publicist for the Labour Party, representing and promoting prospective candidates, often in marginal constituencies. One such assignment took him to Hangar Lane in West London where he met Jane, the secretary of the local candidate. Discovering a mutual love of writing they began pooling their talents to sell scripts and plotlines to Producers, and book ideas to publishers.

Their first significant screen credit was a low budget British B-movie, *The Third Alibi*, made in 1961. Two more films, *The Break* and *The Painted Smile* followed in 1962, but by then the Bakers had begun to make their mark in television as well. A British-American co-produced film series **The Pursuers** bore their names on a few episodes during 1961 and 1962, as did several episodes of the legendary **Z Cars**.

In 1967 they won their first science-fiction commission; penning additional material for an adaptation of John Lymington's book, *Night of the Big Heat*, which went out in America with the far more lurid title of *Night of the Burning Damned*. Further genre credits followed with the feature film *Captain Nemo and the Underwater City* (1970), and a season two episode of Gerry Anderson's **Space 1999**, A MATTER OF BALANCE. A script they had penned for **Blake's 7**'s second season, provisionally titled DEATH SQUAD, was dropped shortly before production began due to budget constraints.

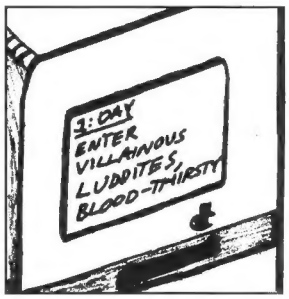
While working with John Nathan-Turner on formats for new series in 1983 he suggested that they might like to try pulling some ideas together for **Doctor Who**. Eric Saward suggested a Master story, based on Earth and, by agreement, with a period historical setting. The result, in September, was an outline for a story tentatively titled *Too Clever by Far*.

"Peter Grimwade killed the Master in PLANET OF FIRE, and I was quite happy to see him dead. The Producer then decided he wanted him back so you invent reasons for his resurrection. However hard you try, they can never be very satisfactory ones. John was happy to leave him in that particular state at that particular moment, and I wouldn't bother justifying why he came back".

Eric Saward, ***DWB 1987***

SCRIPT:

Saward was impressed with the draft manuscript. Although the three would fall out spectacularly in later years, he always stood by his enthusiasm for the Baker' first storyline. "I commissioned Pip and Jane Baker for my sins, but that said their first story wasn't that bad and they worked bloody hard on it. They wanted this female Time Lord and they liked the idea of a historical setting because they weren't very strong on the sci-fi element of adventure story telling." he told Gary Leigh in 1986.



Jane Baker remembers the origin of the Doctor's female nemesis slightly differently, as she told Gary Russell in 1985. "It came out of our discussions. We started off with just the Master, and then, I think it was

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John who said, "I wonder if we could have a lady Time Lord in exile?" and we said we'd think about it. You have to think about it because you've got to handle the Doctor and the Master, Stephenson and the others, so can you bring in another character in that span of time? Can you bring in one where the balance is right? We didn't want a replica of the Master, but we wanted somebody who was every bit as sinister and evil as the Master."

At first the Rani was intended to be the Master's assistant — a sidekick carrying out his dirty work while he planned the bigger picture. Interviewed in 1989 for *DWB* Anthony Ainley recalled how the notion only lasted until thoughts of Kate O'Mara in the role touched John Nathan-Turner's mind.

"I had previously been told that I was to be given a companion, the excellent Sarah Badel, but as things turned out Kate got the job and there were times when I looked like her companion and not vice versa. The scripts seemed to deteriorate as far as the Master was concerned as the seasons passed..."

"Any science-fiction we do we try to base on science-fact. And this is based on science-fact. We've taken it further, obviously. We've done that before with anti-matter, but we don't particularly like dreaming up gobbledegook and magic machines. We prefer to stand on the side of fact. The central point of this story is something that all the drug houses at the moment are trying to synthesise, and it will come off eventually. A friend of ours is a chemist and we've discussed it with him, so it does all make sense."
Pip and Jane Baker, DWM August 1985

To counterpoint the Master's outright villainy — manifested in the story as a desire to disrupt the Industrial Revolution — the Bakers developed the Rani as more of an amoral figure; a gifted chemist with a singular purpose but minus any care or concerns for lesser species whom she regards simply as consumables.

The name, Rani, reflecting the Bakers' wish to devise a Time Lord with a regal bearing, came from a Hindu word for meaning queen.

A scene breakdown for *Too Clever by Far* was commissioned on September 30 1983, and the mandate to write a full set of draft scripts followed on November 7. At this point the story was retitled *Enter the Rani*, reflecting a belief among the Production Office that here was a major new enemy for the Doctor with the potential for sequels...

SCRIPT-EDITING: The Bakers worked on their scripts over Christmas, delivering first drafts towards the end of February 1984. A decision to place the story fourth in line of production had been taken by then, based on John Nathan-Turner's wish to shoot the big overseas story during late summer to capitalise on the longest possible daylight hours. At this point, however, it was still intended that *Enter the Rani* would also be transmitted fourth.

A major rewrite was however needed, thanks to an administrative error at the BBC that, for once, worked in **Doctor Who**'s favour. An audit of film crew allocations for 1984 revealed that a unit had been booked for a two week shoot on a programme that really only needed one. Rather than let a fully paid up filming team sit idle for five days, a trawl was made of all production departments to find if any Producer, shooting around the end of October 1984, could make use of a "free" film crew. Never one to miss an opportunity John Nathan-Turner put in a request for this additional resource. He was granted it, but to balance out the extra funding needed for meals and subsistence on location, he had to agree to forfeit one two day studio session.

The Bakers set about re-jigging the scripts to place substantial amounts of studio material on location. The Master's curious introduction — disguised as a scarecrow and perched atop a field — was put in as part of the rewrite, although for no readily explained reason other than to provide some dramatic camera shots. Also in part one, Pip and Jane Baker moved a series of dialogue based scenes between Peri, the Master and a trolley bound Doctor from inside the bath house hallway to the outside of the building.

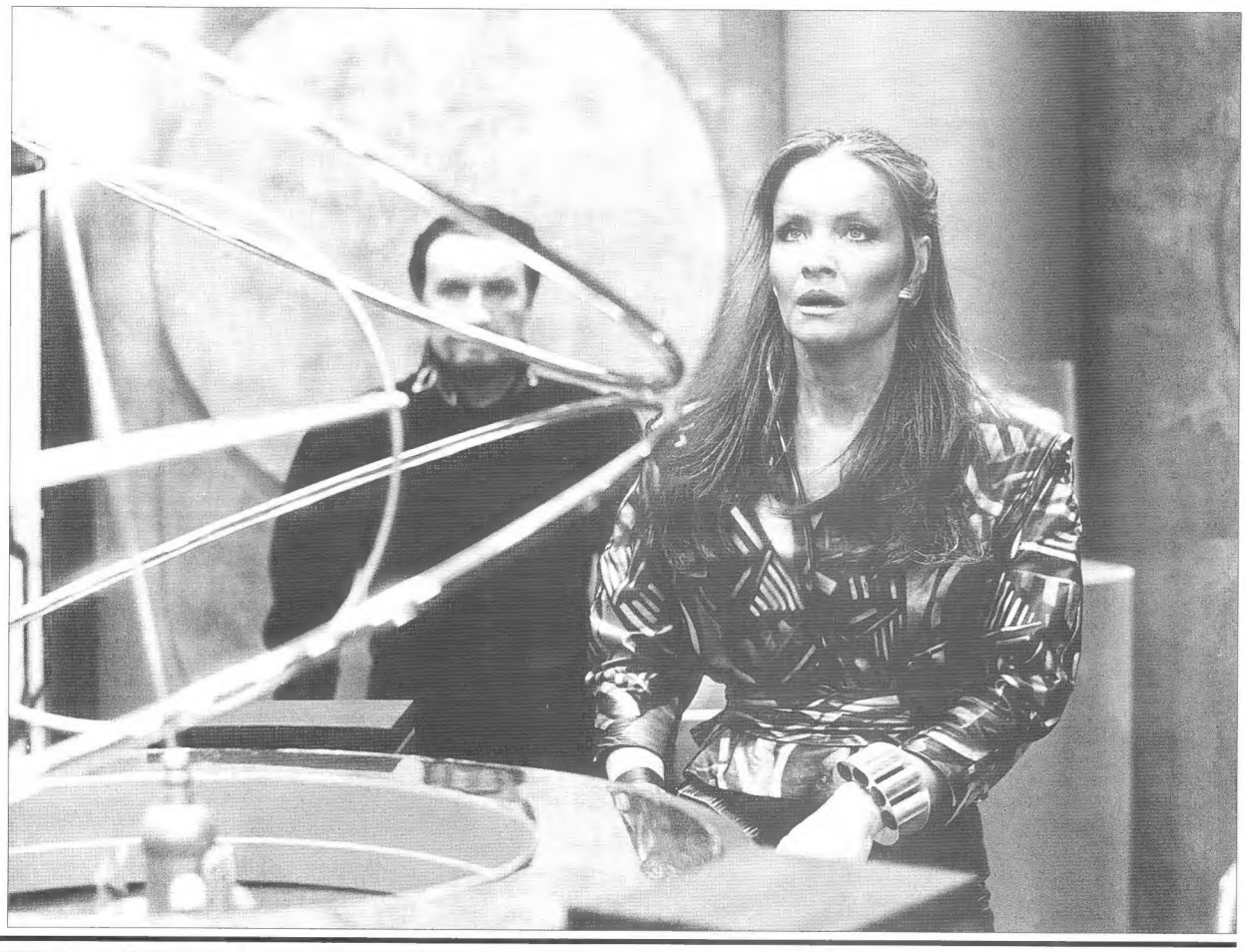
The Doctor's dash to Redfern Dell, which takes place in part two, was lengthened to include a spectacle of the Doctor wobbling off on a pedal-less penny farthing bicycle, pinched from outside a tavern. Eventually, however, this entire sequence was pulled from the film diary — perhaps because Colin Baker did not feel happy about balancing and riding a penny farthing bicycle. Vestiges of the dialogue were incorporated into a later scene in Stephenson's workshop slated for studio recording.

Extra shots of the Rani laying her tree-transforming landmines bulked out the film time in part two, at the end of which she was directed to shed her aged bath-house disguise, revealing herself as a much younger looking woman. Later re-writes would move this revelation to part one to capitalise on Kate O'Mara's very recognisable features. Luke Ward's features were also to be seen in the bark of the tree he becomes — a touch which didn't reach the screen.

More significant rewrites were requested once the Director had surveyed the suggested location. A device central to the Baker's early drafts was an overhead pit railway which ran through the village supported on iron stanchions. Although rooted in historical fact, such a system did not exist at the Blist's Hill open-air museum in Ironbridge Gorge. Consequently the writers were asked to edit out a set piece where the Master shrinks one of the stanchions with his TCE, allowing him to sneak through a perimeter fence while the pit guards are distracted. Similarly, an episode one set piece was to have shown Jack Ward attempting to kill the Doctor by tipping a wagonload of coal over him as he passes underneath the girders. This whole scene was replaced by the easier stunt of swinging a pulley counterweight at him. In both instances the Doctor was saved by the prudent possession of a good 'Peri-pheral' vision.

Blist's Hill did however have a working pit railway, albeit at ground level only. Nevertheless, another set piece which it could not

Continued on page 5



Time and the Mark of the Rani

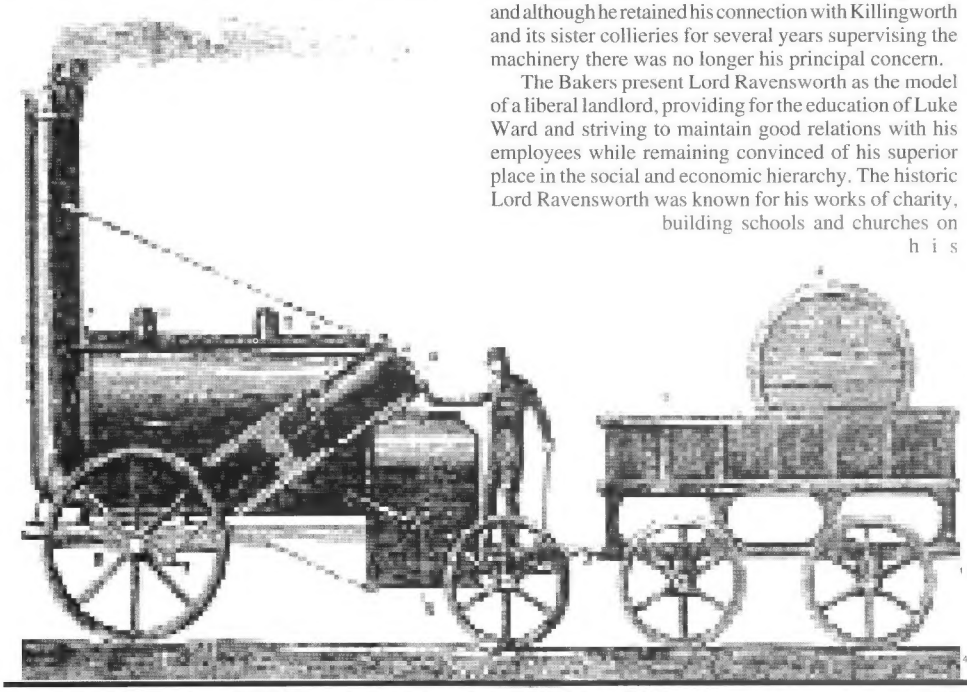
Doctor Who had often used historical settings for its otherworldly dramas but few stories since the first season had actively drawn viewers' attention to the historical personalities and circumstances among whom the Doctor and his adversaries fought. In this respect, THE MARK OF THE RANI seems to look back to an earlier kind of **Doctor Who** story. The conference of 'geniuses' about to gather in Killingworth is directly threatened by the activities of both the Master and the Rani, even though this aspect of the plot is backgrounded by the inter-Time Lord rivalries that dominate the action of the second episode.

Several commentators have commented on the didactic nature of Pip and Jane Baker's script. It is tempting to see this as arising from their history as educationalists and Labour party activists. When researching they may have consulted the earliest biography of George Stephenson, authorised by his son Robert and written by Samuel Smiles; published in 1856, it was revised and expanded as part of Smiles's unprecedented 1862 history of the industrial revolution, *Lives of the Engineers*. Born in a labourer's cottage in Wylam, Northumberland, in 1781, Stephenson is presented by Smiles as something of a working-class hero; his origins are traced to "that extensive family which constitutes the backbone of our country's greatness, the common working people of England"; he meets Darlington railway promoter Edward Pease "in his working dress, just as he had come out of the pit"; but his work is already recognised as part of the nation's industrial foundations, that of "the greatest practical genius of the age".[1] Stephenson's work thus provides the Bakers with an example of someone from the labouring class contributing to working culture and changing the course of technological development.

We know that THE MARK OF THE RANI is set in Killingworth, a colliery village a few miles north of Newcastle upon Tyne now probably better known for its unsuccessful housing schemes of the 1960s, but when, precisely, is the story set? From what we see of Stephenson's machines his research seems at an interim stage, indicating a date a few years after he built his first steam locomotive, Blucher, in 1813. This would complement the usually accepted peak of Luddite activity, presented as one of Lord Ravensworth's great concerns. However, as has been discussed in *Celestial Toyroom* by Tony Scupham-Bilton, and by Lance Parkin in *A History of the Universe*, other evidence suggests that the date is a little later. The most basic is that Lord Ravensworth (1775-1855) received his barony on 17 July 1821; previously, he was Sir Thomas Liddell, sixth baronet.

Whereas THE MARK OF THE RANI implies that Ravensworth was the sole owner of Killingworth Colliery (more correctly Killingworth West Moor) he was actually a partner in a consortium known as the 'Grand Allies', his colleagues being John Bowes, 11th Earl of Strathmore, and James Stuart-Wortley, 1st Baron Wharncliffe. The Allies had appointed Stephenson supervisor of all the machinery in their collieries in 1812 after the startling improvements he had made to the engines at Killingworth since he went there in the junior post of 'brakesman' in 1807. In the televised story, Stephenson's work seems largely based on Killingworth, leading one to conclude that this must be very early in the decade as it was during 1821 that Stephenson demonstrated his engines to Edward Pease, leading to his appointment in that year as surveyor to the Stockton and Darlington Railway; after that date his business interests burgeoned and although he retained his connection with Killingworth and its sister collieries for several years supervising the machinery there was no longer his principal concern.

The Bakers present Lord Ravensworth as the model of a liberal landlord, providing for the education of Luke Ward and striving to maintain good relations with his employees while remaining convinced of his superior place in the social and economic hierarchy. The historic Lord Ravensworth was known for his works of charity, building schools and churches on his estates. No doubt he saw such activities as the corollary of his active economic development of his estates.[2]



Ravensworth was well-connected and regularly entertained political and industrial dignitaries on their visits to the North East, so it is not out of character that he is shown arranging a conference of around twenty scientists. Only three names are mentioned: Thomas Telford, Michael Faraday and Humphry Davy. Telford (1757-1834) had devoted his distinguished career to the causes of road and canal transport, and in 1821 was in the early stages of developing his famous suspension bridge over the Menai Strait. At the same time Telford was increasingly in demand as a consultant to advise on railway developments; he was sceptical the safety of non-stationary engines at high speeds, and preferred horse haulage over all. Telford does not seem to have met Stephenson until 1829, when Stephenson took him over the route of the Liverpool and Manchester Railway in an attempt to convince an unenthusiastic Telford that he should advise the Treasury the railway was a solid investment.[3]

Stephenson's relations with Humphry Davy were stormier. Davy (1778-1829) was the son of a Cornish farmer, and was largely self-taught as a chemist and physicist, identifying several elements and pioneering experiments with electricity. In 1815 he publicized his invention of a safety lamp for miners, only to have the then unknown Stephenson announce his own, separate invention. Davy insisted that Stephenson's 'Geordie' lamp was a poor imitation while Stephenson's supporters insisted that it was an independent invention. Davy was welcomed to Newcastle in 1817 and presented with a dinner service of silver plate as a reward; but the Grand Allies stood by Stephenson, and his supporters raised £1000 and a silver tankard in recognition of his work.4 The breach had not been repaired by 1821 and it is probable that, had Ravensworth invited Davy to Killingworth for a conference at this time, he would have also invited Michael Faraday. Faraday (1791-1867), raised in poverty and initially trained as a bookseller and binder, had been Davy's laboratory assistant since 1813 and naturally had taken his employer's part in the quarrel with Stephenson. In 1821 Faraday was just beginning to carve out a separate reputation from that of Davy; his experiments with electromagnetism were leading him towards the invention of the electric motor.

The pseudo-history of THE MARK OF THE RANI, then, is just about plausible; it is a pity that this aspect of the story was not developed further as it might have proved not only more entertaining but furthered the Bakers' educational purposes. As it stands Stephenson's 'genius' is only invoked and never explained or properly placed in context, and as such while THE MARK OF THE RANI courts aspects of Sydney Newman's 1963 vision for **Doctor Who**, it fails to adequately engage them.

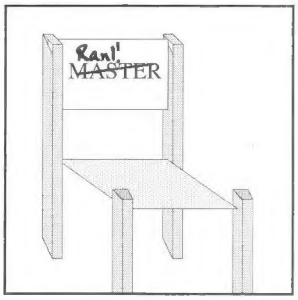
Matthew Kilburn

[1] Samuel Smiles, Lives of the Engineers (London: John Murray, 1862) vol. 3, pp 14, 153, 186
[2] For Ravensworth, see 'G.E.C', Completer Peerage (London: Complete Peerage Trust, 1910-59) vol. 10, pp 745-6
[3] L.T.C. Rolt, Thomas Telford (London: Penguin, 1985), pp 168-70
[4] Sir Harold Hartley, Humphry Davy (Wakefield: SR Publishers, 1971)

accommodate was Stephenson's dramatic rescue of the Doctor at the start of episode two. Hurtling out of control down the line towards the pit head, the Bakers had imagined Stephenson switching a set of points over right at the last second, diverting the Doctor's truck harmlessly into a siding. The replacement action — Stephenson slamming a cover over the pit head — took into account what was available at the location (see **Set Design**).

Practical considerations ruled out one final first episode set piece. The writers had wanted to show the Luddite miners storming through the gates to the pit compound using a cart-mounted TARDIS as a battering ram. Wisely Eric Saward pointed out that the ageing police box prop would not take kindly being tipped 90° onto its side, let alone having its roof light used as the nub of a battering ram.

Saward's irritation at having the Master back in the series was displayed by the absence of any cogent reason as to how he had survived being roasted alive on the planet Sarn (see PLANET OF FIRE: **IN-VISION 75**). In their scripts the Bakers had presumed he had not been incinerated, merely abandoned in his shrunken state. Saward took out these references to events on Sarn, but omitted to substitute any other explanation.



DIRECTOR AND TEAM:

Sarah Hellings was the only untried Director to handle a **Doctor Who** in Season 22. Trained as a Film Editor by the BBC, she took her Director's course around the turn of the Eighties. She spent much of the early part of that decade shooting filmed segments for **Blue Peter**, and then later for its companion series, **Blue Peter Special Assignment** before doing drama work including the hospital soap **Angels** prior to quitting the BBC to go freelance in 1983. Inevitably, she spent much of her first year booking appointments with Producers in the hope of landing work. She visited John Nathan-Turner in November 1983 and during the course of the interview mentioned how she would like the opportunity to handle a historical **Doctor Who**. Impressed by her showreel, Nathan-Turner offered her THE MARK OF THE RANI around Christmas that year. Her later credits would include **Boon** (1986), Ruth Rendell's **Means of Evil** (1991), **Forever Green** (1989), Catherine Cookson's **The Glass Virgin** (1995) and long-stints on the soap operas **Emmerdale** and **Take the High Road**.

"I didn't know what I was going to do, and I suppose the scripts came in late spring, and then I saw almost all of it. Every time I turned a page I found my eyes coming further out of my head. You see, I had never approached a **Doctor Who** script before thinking that I was actually going to do it! Things got more and more extraordinary at every page"

Sarah Hellings, DWM 103, 1985

Sarah Hellings' set Designer was Paul Terise, another newcomer for whom this serial would be his only contribution to the show. Not so the case with Costume Designer, Dinah Collin, whose baptism of fire had been back in 1981 with EARTHSHOCK when she

SET DESIGN:

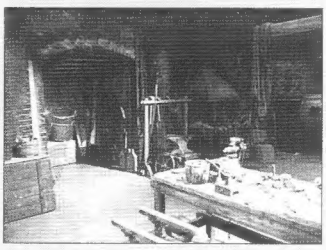
Opinion seems divided over who first proposed using the Ironbridge Gorge Open Air Museum at Blists Hill, near Telford. In an interview published in ***Doctor Who** Magazine*, Sarah Hellings claims to have suggested the site, based on a previous project with the BBC.

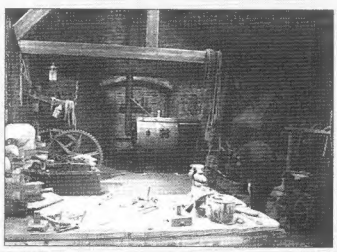
"I knew it and in fact suggested to Tony, my Production Manager, that we go and recce it. When I was making films for **Blue Peter** I went up there and did three days shooting, telling the story of Blist's Hill and that area, and I looked at the museum. That was about eight years ago. I was delighted to find now that it was enormously developed, with everything we could want ."

In that same issue, ***DWM103***, Paul Trerise is adamant the search was more arduous. "To find locations for filming was one of our big problems at the beginning. I was a little bit apprehensive about how much of this 19th century mining village we would have to build on our limited resources, and limited time. Well, Ironbridge turned up after a couple of days hunting by Tony Redston, the Production Manager, and myself. We took off and toured the country with a list of possible living museums. We went everywhere and covered about 2,000 miles in two days.

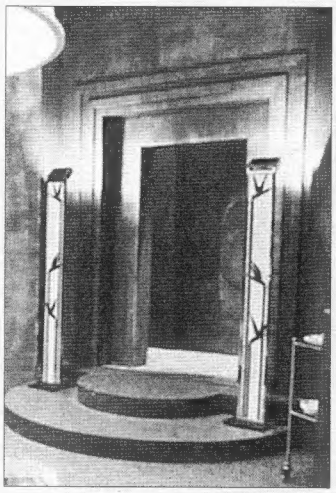
We saw a lot of possibles, each with their own thing going for them; a pit head, or a coal mouth, or winding gear, but none of them had it all together. We were very relieved to find Ironbridge. It had a fantastic amount of potential, because we were able to film everything in the locality."

Script re-writes got around most of the location requirements that Ironbridge could not furnish — such as an overhead railway — and in a lot of cases the museum's management was able to help, providing trucks, carts and wagons from stock held on site. There was only one key element where the staff were unable to help; fitting a pair of sturdy gates that could be used to seal off the pit head in the event of rioting. Paul Trerise therefore used a chunk of his filming budget to arrange the construction and erecting of a pair of slatted gates, made from wood, which were hung on to existing walls. The gates were left in place after filming wrapped and were there throughout most of 1985. They were taken down and burnt sometime in 1986 after damp and adverse winter weather caused them to deteriorate.





With the script suggesting a date around 1830 Trerise found his main problem was disguising a lot of the fixtures and fittings which were late Victorian. This was accomplished mostly by "dirtying down" buildings, streets and artefacts to make them less ornate. Modern looking windows were masked by false brick wall panels or by strategically placed fencing. All the windows of the bath-house were panelled over to make the place look more drab and threatening.



Although a railway track ran through the museum, it was not suitable for the cliffhanger scene of the Doctor being propelled to his doom down the pit head. Consequently the scenic crew specially laid a 100 foot section of track, gauged to match the wheel-span of an existing wagon. The track even included a curved section as it spurred from the real railway lines towards the pit-head. By agreement this temporary branch line was removed at the end of filming.

The sets for this serial all had to be shot in a single studio block. Fortunately the production was allocated TC1, the largest of the studios at Television Centre. The chamber, hallway and concealed laboratory inside the bath-house were all built as one linked set.

Stephenson's workshop and the mine office were simple sets, assembled mostly from stock flats, but made to look "busy" by populating them with period furniture and rented props.

Paul Trerise's most lauded set was the interior of the Rani's TARDIS. Not having done a **Doctor Who** previously, he took advice from fellow colleagues in the Design department on how to build one of these vessels. He was told that it should occupy the same amount of floor-space as the Doctor's ship, but other than including a doorway and a mushroom-shaped console he was free to do as he pleased.

The last sets needed were sections of mine tunnelling. Scenes in the mines were due to be shot on location, but adverse weather during production prevented most of these from being filmed. Hastily Paul Trerise was asked to revise his studio layout to include two sections of mine tunnel, the major one being a circular area at the base of the mine shaft big enough to house the Rani's TARDIS.

"I based it on the same floor area as the Doctor's one but it was a lot heavier and satanic than his. The Doctor's is all white and cheerful, so I made the Rani's metallic and dark... I felt the steps from the door down gave it a nice feeling of entering a chamber, rather than just walking in, like walking into some cafe. In the Rani's TARDIS you are going down into an inner sanctum, a control area at the very heart of the vessel. I designed the overall central console unit but all the workings in that, including that magnificent gyroscope, were the work of Dave Barton of Visual Effects." **Paul Trerise, DWM 103 1985**

KATE O'MARA

To a generation of horror film goers, Kate O'Mara's name was synonymous with two of the great Hammer glamour productions of the late Sixties. But although it was Hammer that propelled her to stardom, these appearances only came after nearly a decade of treading the boards in minor roles, one of them opposite a young actor named Colin Baker in a 1970 episode of Ian Hendry's short-lived science-fiction satire, *The Adventures of Don Quick*. Around the same time, she trecalls, she rejected a one-off appearance in *Doctor Who*, apparently as Petra Sutton in INFERNO. She was later reunited with the actor as his business rival Jane Maxwell in *The Brothers*, and when cast in THE MARK OF THE RANI, had recently left the BBC's much criticised maritime soap, *Triangle* after its first season. Her soap connections would continue with roles as Joan Collins' sister Caress Morell in *Dynasty*, and Laura Wilde in the final seasons of *Howard's Way*.

Born in Leicester on 8 October 1939, both her parents were actors so it was not altogether surprising that she followed them into the profession, starting in rep in Liverpool in 1935. The theatre has remained her principle love and she has toured and appeared in London's West End in a wide variety of productions, using fees from big budget, low prestige TV productions to finance her own theatre company.

Notable stage appearances include the lead in a touring production of *Duet for One* with Philip Madoc and a 1990 tour of Shakespeare's *Anthony and Cleopatra* mounted by her own company, in which she appeared bare breasted in a historically accurate costume on the posters (though not, except by accident, on stage) — something she had always refused to do for the cinema, to avoid "...getting a reputation as a bird who strips". Another member of the production's cast was her lover and future husband, Richard Willis, better known to *Doctor Who* viewers as Adric's brother Varsh. She had previously been married to Jeremy Young (Kal in AN UNEARTHLY CHILD), and has one son, Dickon.

Television Appearances

Absolutely Fabulous (Jackie)	HAPPY NEW YEAR	Jason King	A KISS FOR A BEAUTIFUL KILLER
Adam Adamant Lives (Sonia Fawzi)	THE BASARDI AFFAIR	The Morecombe and Wise Show, The Movie Quiz	
The Adventures of Don Quick (Paleen)	PEOPLE ISN'T EVERYTHING	The New Adventures of Robin Hood (Lady Isabelle)	MARION TO THE RESCUE
The Avengers (Lisa)	STAY TUNED	No Hiding Place, Pathfinders	
The Brothers (Jane Maxwell)		The Persuaders (Heidi)	READ AND DESTROY
The Champions	TO TRAP A RAT	Return of the Saint (Jeanette)	ASSAULT FORCE
Cluedo (Mrs Peacock), Court Martial		The Saint (Annabel)	THE DOUBLE TAKE
Danger Man (Annette)	A ROOM IN THE BASEMENT	The Saint (Yvette/Nadine)	THE COUNTERFEIT COUNTESS
Dempsey and Makepeace	Guardian Angel	The Saint (Teresa Montesino)	THE FAST WOMAN
Department S	WHO PLAYS THE DUMMY?	Spy Trap (Sharon Lunghi)	1973
Dynasty (Cassandra "Caress" Morell)		Triangle (Katherine Laker)	Season one, & B1
Emergency Ward Ten (Nurse)	1957	The Two Ronnies	
Frank Stubbs Presents	STARLET	Weaver's Green (regular role)	
Howard's Way (Laura Wilde)		Whodunnit?	
		Z Cars	

Films			
Promenade (Laura)	1967	The Limbo Line (Irina)	1972
Great Catherine (Varinka)	1968	The Tamarind Seed (Anna Skriabana)	1974
Corruption (Val Nolan)	1968	Whose Child am I? (aka The Nativity)	1975
Horror of Frankenstein (Alys)	1970	Machine Gunner (Pat Livingston)	TVM 1976
The Vampire Lovers (Mme Perrodot)	1970	Tuntematon Ystava (Karen)	1978
		The Plank	TVM 1979

TERENCE ALEXANDER

A character actor with a career dating back to the Fifties, Alexander finally made the big league during the early Eighties, playing the regular role of millionaire entrepreneur Charlie Hungerford in Robert Banks Stewart's Jersey based detective series, *Bergerac*, a role he reprised in the comdy series *The Detectives*. Born in London, 1923, he grew to become frequently typecast as urbane military officers or other persons of authority.

Aside from appearances in *The Avengers*, in 1986, he played an unexpected telefantasy role as the head of Channel 4 in the infamous Tube edition where Jools Holland resigned on air, only to find himself a prisoner in Portmeiron, in the company of Stephen Fry's Number Two.

TV Appearances:

The All New Alexei Sayle Show	1994	The Forsyte Saga (Monty Dartie)	
The Avengers	THE TOWN OF NO RETURN	Garry Halliday	1959
The Avengers	THE CORRECT WAY TO KILL	The Good Old Days	
The Avengers	LOVE ALL	Just Liz	1980
Behind the Screen (Tony)	1981	Moody and Pegg	
Bergerac (Charlie Hungerford)	Regular	The New Avengers	ANGELS OF DEATH
Churchill and the Generals		The New Statesman (Sir Greville)	
Dempsey and Makepeace:		Our Family Business	1981
ARMED AND EXTREMELY DANGEROUS		The Pallisers	
The Detectives (Charlie Hungerford)	Studs	The Persuaders (Crane)	POWERSWITCH
Devenish (Hugh Fitzroy)	Regular role	Terry and June	
The Dick Emery Show		The Tube (Head of C-4)	The Laughing Prisoner
The Fall and Rise of Reginald Perrin		The Unpleasantness at the Bellona Club	
(Clive Lofty Anstruther)	1979	Worlds Beyond	GUARDIAN OF THE PAST

Films					
Coming Through the Rye (Robert Burns)	1947	The League of Gentlemen (Rutland-Smith)	1959	Run a Crooked Mile (Peter Martin)	1969
The Elusive Pimpernel (Duke of Dorset)	1950	Breakout	1959	What's Good for the Goose (Frisby)	1969
The Woman with No Name	1950	The Doctor's Dilemma (Lanchester)	1959	The Magic Christian (Mad Major)	1970
A Tale of Five Women	1951	Don't Panic Chaps (Babbington)	1959	All the Way Up (Bob Chickman)	1970
The Gentle Gunman (Ship's Officer)	1952	The Bulldog Breed (Defending Cnsel)	1960	Waterloo (Lord Uxbridge)	1970
Number Three (Maurice Crampton)	1953	Carry on Regardless (Trelawney)	1961	The Day of the Jackal (Lloyd)	1973
Dangerous Cargo (Harry)	1954	The Man at the Carlton Tower	1961	Vault of Horror (Breedley)	1973
The Green Scarf (Wireless Operator)	1954	On the Beat (Chief Supt Belcher)	1962	The Internecine Project (Tycoon)	1974
The Runaway Bus (Peter Jones)	1954	The Fast Lady	1962	The Seven Dials Mystery (George Lomax)	1982
Postmark for Danger (Fenby)	1955	The Mind Benders	1963	Frankenstein (1984)	
The Eternal Question	1956	Bitter Harvest (Andy)	1965	The Corvini Inheritance (Hammond)	TVM 1984
One That Got Away (RAF Intelligence Officer)	1957	The Intelligence Men (Reed)	1965	Simple Justice (Walter White)	TVM 1993
The Square Peg (Captain Wharton)	1958	The Long Duel (Major)	1967	Conspiracy Theory (Flip)	1997
		Judith (Carstairs)	1967		
		Only When I Larf (Gee Gee Gray)	1968		

was asked to redesign the Cybermen for the new decade. That task she delegated to the freelance prop building company, Imagineering, and she was far more comfortable with her next serial, ENLIGHTENMENT, which was rooted more in the field of period costume designing. Historical costuming was a medium she enjoyed and so she was happy to accept the challenges of this period based adventure set, according to the script, in England, 1830.

At the start of the production year, when the Producer applied for his allocation of Designers, Pauline Cox was assigned to handle Make-up. A expert in prosthetics, she had already helmed the make-up chores on IMAGE OF THE FENDAHL and WARRIOR'S GATE. But when THE MARK OF THE RANI's production was shunted back to the autumn, Pauline Cox was no longer available. In fact the only Make-up Designer who was free was Catherine Davies, who had just completed work on the third Doctor Who serial of the year, THE TWO DOCTORS.

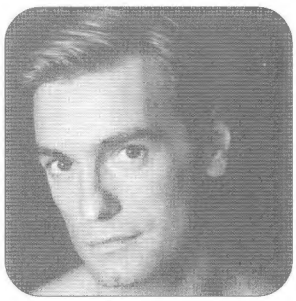
Another newcomer was Visual Effects Designer, Dave Barton, again making his only contribution to **Doctor Who**. Dave Chapman and Dick Mills were in their usual seats for electronic effects and special sound.

Initially Sarah Hellings was disappointed to learn that John Nathan-Turner wanted to cast the key role of the Rani. However when she learned they both had the same actress in mind, matters improved considerably. The remainder of the casting was her choice. A key requirement for most of the artists auditioned was that they should be capable of rendering a believable Geordie accent.

PETER CHILDS

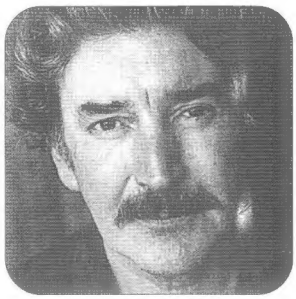
Cast as Luke Ward's controlled father Jack, Childs was better known for the cockney accent, after playing minor criminals and shady coppers in a variety of series over the previous decade. His longest-running role was as DS Rycott, Arthur Daly's police shadow in **Minder**, but he'd also appeared as Fred Timson, a member of the family of East End wideboys frequently represented by **Rumpole of the Bailey**. Other roles include appearances in **Public Eye**, as Marker's partner Ron Gash, as the owner of Czar's cafe in **Press Gang** (PHOTO FINISH), and in *Oh Lucky Man* (1973) and a TV movie version of Kipling's *Kim*, and two appearances on **Blake's 7**, as Arco, a convict originally intended as one of the series' regulars. Childs died in the early 1990s.

GARY CADY



Best known as the sensitive Matthew Fairchild in Granada's 'Trouble owt mill' parody **Brass**, Cady was an obvious candidate to play Ward's academically inclined son Luke. This had been one of his first roles, with film parts following in *Mona Lisa* (1986), *Siesta* (1987), *The Deceivers* (1988), *Erik the Viking* (1989) and *Nervous Energy* (1995). Later television appearances include **West of Paradise** (1986), **Queenie** (1987), Barbara Taylor Bradford's **To Be the Best** (1992), **The 10%ers** (Dirk Axel in SURPRISE, 1996), **The Politician's Wife** (1995) and Alan Bleasdale's **Melissa** (1997). In 1994 Sarah Helling cast him as Douglas Maberley in the THREE GABLES episode of **The Memoirs of Sherlock Holmes**, while in 1986, proving type-casting never dies, he played Geoffrey Palmer's sensitive son Paul Truscott in David Nobbs' right-wing militia comedy **Fairly Secret Army.**

GAWN GRAINGER



Later to marry actress Zoe Wanamaker, Grainger was cast as George Stephenson on the strength of his somewhat podgy *Spotlight* photograph, but had ironically slimmed down by the time the serial was made. His earliest TV appearance came in Dennis Potter's controversial depiction of the life of Christ, *Son of Man*, in 1969, and was followed by film roles in *The Little Drummer Girl* (1984), *Love and Death on Long Island* (1997) and *August* (1996). TV roles include PD James' **The Black Tower** (1985), Ben Budge in **The Beggar's Opera** (1983), the absent husband in Douglas Camfield's **Missing from Home** and Joseph Newsome in the Boon episode MESSAGE IN A BOTTLE.

Other cast members included Sarah James, as the young woman, who'd recently had a recurring role as the pregnant fiance of Ria's son Adam in Carla Lane's **Butterflies.**

COSTUME:

Aside from the Rani's costume, most of Dinah Collin's work involved research into the type of clothing worn by those living in a mining community around 1830.

For the miners she assembled a range of attire based on a Mervyn Peake drawing she had found in a copy of *Gormenghast*. The shirts, jackets, trousers and scarves were all cut from heavy wools and rough cottons to suit those used to working in cold, damp, underground conditions. Many of the outfits had to be deliberately dirtied down to make them look as though they had been worn in a mine. For other references and sources of inspiration she turned to the books of a 19th century artist named Pine, who had drawn copious pictures of life in industrial Yorkshire.

Lord Ravensworth's clothing was far finer. Again, wool and cotton were the basis of his outfit, but both the cut of his brown morning coat and the broadness of his trousers at the hips suggested a wealthy country gentlemen, used to travelling mostly on horseback.

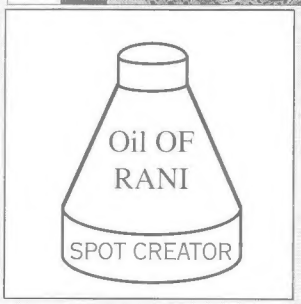
In the case of Stephenson Dinah Collin at first favoured giving him fine clothes as well. Sarah Hellings disagreed, wanting instead to project him very much as a working, hands-on engineer. Consequently his jacket was deliberately crumpled, left un-ironed and dyed to give it a partially faded, partially coloured look that had to look somewhat moth-eaten.

The Master and the Doctor mostly wore their stock outfits for the show. Superstitious to the last, Colin Baker persuaded Dinah Collin to sew three black cat silhouettes to the inside of his coat, signifying the three stories he had so far completed this season (THE TWO DOCTORS was in the can by this point).

For the first time since her debut Nicola Bryant was able to lose her trademark outfit of shorts and a plunging neckline top. Taking as her starting point a reference in the script to the TARDIS travelling to the opening of Kew Gardens, Dinah Collin designed a pastel peach coloured two-piece gown more suited to a formal garden party several decades beyond 1830. The basis of the costume, which Collins likened to a Twenties ballet outfit, was a lightweight material, secured above the hips by a high-waisted white skirt, and bulked out underneath by a multi-layered slip.

As the time travellers leave the TARDIS, Peri puts on a yellow and purple jacket and a white pinafore skirt over the frock. For practical reasons the blouse and the jacket were not intended to be worn together. The jacket, lined and padded with puffed out shoulders, took the place of the blouse for most of the story. It kept Nicola Bryant warm for most of the outdoors shooting, but there was one day when the actress woke up complaining of stabbing neck and shoulder pains. For most of that day she had to walk around with her neck secured in a hospital brace in between filming sessions.

The only space age costume was Kate O'Mara's pre-**Dynasty** two-piece trouser suit. Like the interior decor of her TARDIS, the materials chosen were dark and metallic looking. The jacket was a multi-layered ensemble with padded shoulders and inlays of purple and grey patterning into the shiny, rayon The trousers were tight, black leather with matching riding boots to give the actress additional height. On her wrists and around her waist she wore various control and communications devices, including pouches to hold her arsenal of deadly chemicals, all of which Visual Effects crafted.



MAKE-UP: Kate O'Mara received the most attention from Designer Cathy Davies. For part of the first episode — on film and in the studio — the actress had to appear as an old crone. This entailed pulling Kate O'Mara's own hair severely back and replacing it at the front with wisps of long, white, straggly hair, pre-sewn into sections for ease of application. These wispy strands only had to be put on at the front as the rest of her hair was invisible underneath a mop cap and a coarse woollen shawl.

The rest of O'Mara's aged crone appearance derived, in part, from the actress's own finely chiselled facial bone structure. By a combination of very light foundation and sections of "old age stipple" Cathy Davies was able to hide Kate O'Mara's distinctive cheek bones and dark eyes.

O'Mara's own hair, as well as her cheek bones, highlighted with rouge, was visible once the washerwoman disguise was dispensed with. In the studio this would be done by a jump cut to a shot of the Rani already halfway through pulling off a (mock) mask.

There was more work to do with Nicola Bryant. John Nathan-Turner favoured giving viewers a change from Peri's usual contemporary look, substituting a piled-up, more sophisticated hair style. This proved not all that easy to do as Bryant's hair was cut quite short and bobbed. To fix this problem Cathy Davies commissioned a number of hair appliance sections; comb-based mats inlaid with natural hair, coloured to match Nicola Bryant's own. So, when required, the actress's own hair was pulled up and back and then secured by the comb sections. Any remaining strands — natural or fake — would be anchored with hair grips.

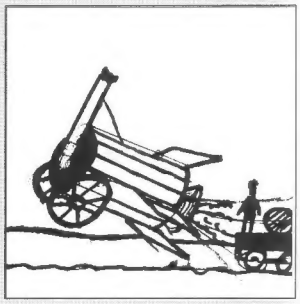
Gawn Grainger and Terence Alexander had their own hair augmented with false sideburns. In the case of Lord Ravensworth his hair was then tinted steel grey to suggest an older man.

Getting Stephenson to look more weathered proved a bit of a problem. Gawn Grainger had been cast because his photograph resembled sketches of George Stephenson the Make-up Designer had found in libraries but the actor had lost a lot of weight since his original photograph was printed in the Spotlight actors' directory. So, Davies recalled, she had to fatten out his jowls by giving the actor a gum-shield type contraption to wear. The rest was simply a skilled make-over.

The Master received his wig and full set beard and moustache. In a slight departure from normal, Cathy Davies skimmed down the thickness of his beard either side of the mouth, and fluffed up the moustache, twirling it slightly at the edges.

For the most part, the remainder of Make-up's duties involved dusting down all the villagers and miners, on location and in the studio, to make them look like people of the soot-stained in the Industrial Revolution.

The eponymous 'mark' of the Rani was little more than a Polo mint sized red blemish on the side of the victim's neck. In their scripts the Bakers imagined the red wheal growing and spreading right around the neck area as the sufferer died, but this looked to be too time and technically demanding. Instead the red ring was simply replaced by a much larger red blotch.



VISUAL EFFECTS:

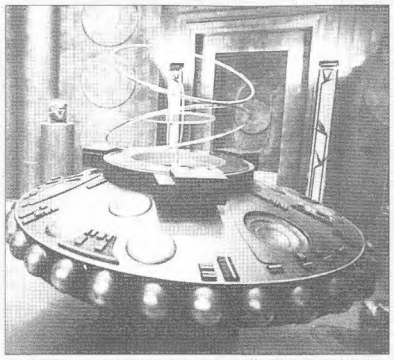
David Barton's list of required effects was both long and varied. Dummy latex masks for Make-Up, accessories for the Rani's trouser suit to help Costume, and a whole new TARDIS console for Set Design's realisation of her ship.

The console was Barton's most celebrated contribution to this story. In keeping with tradition the central plinth and control panels were vaguely mushroom shaped, but the Rani's version featured one smooth circular board of controls rather than the six panels of the Doctor's. There were banks of touch panels instead of obvious switches and buttons. The 'piece de resistance' was the time rotor mechanism based on two concentrically fitted turntables. Instead of moving up and down, activation of the turntables caused one centrally fitted hoop to rotate one way while rising and falling, while two larger, 45-degree angled, welded together hoops moved in the other direction. The optical illusion created by the larger hoops appearing to spin eccentrically fooled the eye into thinking these rings were spinning up and down.

While Set Design built the full size cupboard exterior of the Rani's TARDIS, David Barton built the ship in miniature for the episode two filmed model scenes of the mine tunnels collapsing. Both Designers fitted their respective vessels with a bank of vertical strip lighting either side of the front door — which lit up as the TARDIS prepared for flight.

As well as the foot of the mine shaft, Barton's team also had to build and film a section of the shaft near the top for the sequence of the Doctor's TARDIS being pitched over a parapet. All these filmed inserts were shot at Visual Effects in Western Avenue, Acton. For shots of the TARDIS down the mine shaft the camera was pointed at a floor mounted mirror, reflecting up the model shaft, down which the stock TARDIS model would be shoved.

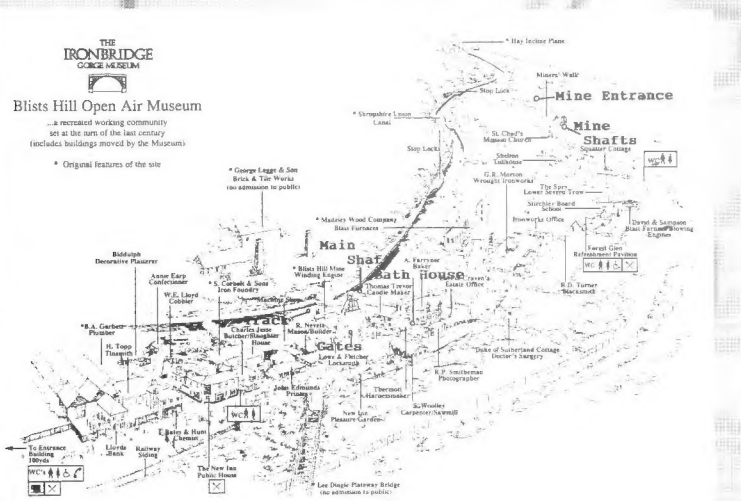
Visual Effects looked after construction of all the other futuristic devices concealed in the bath-house, including the scanner and the chemical draining equipment, all of which was painted jet black. The BBC Graphics department furnished the wire-framed sectional view of a human head called up by the Rani on her scanning device.



Another of Barton's more spectacular contributions was the Turner Volcano. A set of changing screens depicting an expressionist view of a harbour overlooked by a volcano — stipulated in the script as being based on J.R.W. Turner's landscape, The Eruption of Souffrier — was rigged with a large firework concealed behind the apex of the volcano's cone. Because of the sparks and flame this pyrotechnic would throw out, camera shots of the volcano "erupting" had to be on film for fire safety reasons. Again these were done at Visual Effects.

Amid a props list detailing requirements for anything from laser cutters and tracking devices to maggot-shaped marzipan was a request for some embryo dinosaurs. The job of making these was contracted out to a freelancer. Two moulds were made, one of a baby dinosaur, the other a dinosaur in more embryonic form. Several soft rubber castings were taken from the embryo mould, both to supply creatures for the containment jars and for the first stage of the "living" creature as it begins to move. Inflatable air bladders and cable release mechanisms inside both dinosaur versions were used to make them twitch and stretch, the baby dinosaur only being seen in final shots.

Perhaps the most unsung of the Department's labours was a faithful one-quarter scale reproduction of George Stephenson's great master-piece — The Rocket. Constructed from drawings of The Rocket, the Effects team mocked up its familiar shape using wood and light metals. The model was deliberately left minus its traction system as an indicator that Stephenson still had some work to do.


THE IRONBRIDGE GORGE MUSEUM
Blists Hill Open Air Museum
...a recreated working community set at the turn of the last century (includes buildings moved by the Museum)
* Original features of the site
Mine Entrance
Mine Shafts
Main Shaft
Bath house
Stack
Gates
Mineral Railway
Canal Arm
Mineral Railway Sidings
Mineral Railway Workshop
Mineral Railway Shed
Mineral Railway Engine
Mineral Railway Carriages
Mineral Railway Wagons
Mineral Railway Signal Box
Mineral Railway Station
Mineral Railway Bridge
Mineral Railway Tunnel
Mineral Railway Viaduct
Mineral Railway Embankment
Mineral Railway Cutting
Mineral Railway Level Crossing
Mineral Railway Footbridge
Mineral Railway Overbridge
Mineral Railway Underbridge
Mineral Railway Culvert
Mineral Railway Retaining Wall
Mineral Railway Boundary Wall
Mineral Railway Fence
Mineral Railway Gate
Mineral Railway Hedge
Mineral Railway Trees
Mineral Railway Woodland
Mineral Railway Meadow
Mineral Railway Pasture
Mineral Railway Arable
Mineral Railway Orchard
Mineral Railway Garden
Mineral Railway Allotment
Mineral Railway Churchyard
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Mineral Railway Chapel
Mineral Railway Church
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Mineral Railway Rectory
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Mineral Railway Parsonage
Mineral Railway Presbytery
Mineral Railway Monastery
Mineral Railway Convent
Mineral Railway Abbey
Mineral Railway Priory
Mineral Railway Friary
Mineral Railway Hermitage
Mineral Railway Shrine
Mineral Railway Wayside Cross
Mineral Railway Holy Well
Mineral Railway Pilgrim's Way
Mineral Railway Ancient Monument
Mineral Railway Scheduled Monument
Mineral Railway Listed Building
Mineral Railway Conservation Area
Mineral Railway National Trust
Mineral Railway English Heritage
Mineral Railway Cadw
Mineral Railway Historic Scotland
Mineral Railway Ulster Folk & Transport Museum
Mineral Railway Welsh Folk Museum
Mineral Railway Scottish Museum of Industry
Mineral Railway Science Museum
Mineral Railway National Railway Museum
Mineral Railway York Railway Museum
Mineral Railway Didcot Railway Centre
Mineral Railway Severn Valley Railway
Mineral Railway Bluebell Railway
Mineral Railway Keighley & Worth Valley Railway
Mineral Railway Ffestiniog Railway
Mineral Railway Talyllyn Railway
Mineral Railway Vale of Rheidol Railway
Mineral Railway Welsh Highland Railway
Mineral Railway Snowdon Mountain Railway
Mineral Railway Isle of Man Railway
Mineral Railway Manx Electric Railway
Mineral Railway Douglas Horse Tramway
Mineral Railway Douglas Bay Tramway
Mineral Railway Douglas Promenade Tramway
Mineral Railway Douglas Marine Drive Tramway
Mineral Railway Douglas Pier Tramway
Mineral Railway Douglas Harbour Tramway
Mineral Railway Douglas Station Tramway
Mineral Railway Douglas Depot Tramway
Mineral Railway Douglas Workshop Tramway
Mineral Railway Douglas Shed Tramway
Mineral Railway Douglas Turntable Tramway
Mineral Railway Douglas Signal Box Tramway
Mineral Railway Douglas Level Crossing Tramway
Mineral Railway Douglas Footbridge Tramway
Mineral Railway Douglas Overbridge Tramway
Mineral Railway Douglas Underbridge Tramway
Mineral Railway Douglas Culvert Tramway
Mineral Railway Douglas Retaining Wall Tramway
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Mineral Railway Douglas Holy Well Tramway
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Mineral Railway Douglas Scheduled Monument Tramway
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Mineral Railway Douglas National Trust Tramway
Mineral Railway Douglas English Heritage Tramway
Mineral Railway Douglas Cadw Tramway
Mineral Railway Douglas Historic Scotland Tramway
Mineral Railway Douglas Ulster Folk & Transport Museum Tramway
Mineral Railway Douglas Welsh Folk Museum Tramway
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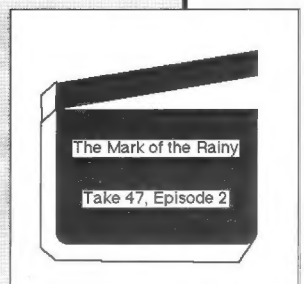
Mineral Railway Douglas Snowdon Mountain Railway Tramway
Mineral Railway Douglas Isle of Man Railway Tramway
Mineral Railway Douglas Manx Electric Railway Tramway



PRODUCTION DIARY

Monday 9 October 1984 THE TWO DOCTORS having cleared studio on 28 September, Nicola Bryant and Colin Baker have been able to enjoy a short rest between **Doctor Who** engagements. Today they are due at the Victoria Road rehearsal rooms at Ealing, West London to begin almost a fortnight's work on film sequences for THE MARK OF THE RANI. This is an unusually long period for film rehearsals, prompted by the very high level of location shot footage this serial will enjoy.

Film rehearsals run right through until Saturday 20 October. Almost the entire speaking cast is required at various times during this period. The only exceptions are Cordelia Ditton and Sarah James who play wives to two of the missing miners. Their brief appearances are entirely studio based.

On Sunday 21 October Nicola Bryant and Colin Baker are back in their **Doctor Who** personae again, joining Patrick Troughton, Mark Strickson and Fraser Hines for a celebrity sponsored walk around North London in support of the Dr. Barnado's orphaned children's charity.

Monday 22 October 1984 A coach carrying approximately 44 people departs TV Centre at 07:00 for a two hour drive to Blist's Hill. By arrangement with the owners of the Ironbridge Gorge Museum an area has been set aside on site for Costume and Make-up to use as dressing rooms. After dropping off non-essential items at the museum the coach moves on to the Granville Colliery Spoil Heaps in Donnington Woods, just a few miles from Telford.

Filming is due to start around 11:30 and already the scenic crew are setting up the TARDIS, the hand cart and quantities of wood and straw for the seven scenes scheduled for today. Artists required are Colin Baker, Nicola Bryant and the four playing Ward, Bass, Rudge and Green. In theory, Anthony Ainley is rostered to play the scarecrow, but by mutual agreement it has been decided he will not be needed today. Since the scarecrow's face need not be seen, one of the supporting artists will play the role.

Weather is predominantly cloudy with rain constantly threatening. Indeed all members of the crew have been advised to bring wellington boots. Due to the constantly changing light Sarah Hellings decides not to try and shoot a TARDIS materialisation. The first scene to go is therefore of the two time travellers emerging from the ship with the tracking device and setting off up the hill.

Nearly all of the remaining scenes are set in the area of the woods chosen as Redfern Vale. The commotion involving Green and Rudge racing past the travellers is shot before focus of attention switches to the scarecrow. His vault over the stile is filmed before the longer scene of him perched in the field observing the Doctor and Peri in the distance. This is the longest scene of the afternoon to do and during this time the scenic crew has been mounting the TARDIS onto the hand cart prop.

The last scenes of all are various shots of Ward, Bass and the other miners racing through the vale towards the village with the TARDIS. These are interspersed with numerous establishing shots of the countryside which will be used as inlay footage onto the Rani's scanner during studio recording.

Wrap time is billed as 17:30 by which time the light is fading rapidly. The unit's hotel is in Shrewsbury.

Tuesday 23 October 1984 In total contrast to yesterday, today dawns bright and sunny. Ever since the weekend the main bulk of Paul Trerise's scenic crew has been working at the open air museum, transforming it into a Victorian village where possible, and disguising twentieth century artefacts where found. There is a lot to shoot today so unit call is for 08:30.

First off are all the scenes and shots that will make up the opening minutes of the story — the miners ending their shift for the day, finishing their work and heading down to the village either for a pint or for a clean-up in the bath-house. Taking advantage of the good weather Sarah Hellings asks cameraman Kevin Rowley (nicknamed "Ripples") to shoot additional establishing shots of the area in between live action takes to help establish the story's mood and atmosphere. In addition to a 36 strong cast the unit is also playing host to a donkey, various horses and carts and a guard dog. The guard dog is a specially trained animal hired from an agency that specialises in supplying the entertainment industry. The dog, along with its handler, Mike Cullings, will be needed for a studio recording session as well.

For this day only a "cherry picker" — a flat-bed lorry with a rear-mounted cradle on a hydraulic arm — has been hired so that Rowley can film a number of crane shots. Mounting his 16mm camera onto the truck's cradle he is able to shoot several sequences from a high up, looking down perspective.

The last scenes of the morning focus on the bath-house exterior. This is Kate O'Mara's one day on location this week and she has spent the last few hours being made up into her old crone guise by Cathy Davies. Her first scene is the crone's debut; greeting the exhausted miners and ushering them inside. Her next scene will be back outside the bath-house, watching as the Doctor and Peri arrive in the village seated on the back of the drayman's cart. While the principle artists are dry-running this with the drayman and the Production Assistant, Hellings and Rowley shoot the newly hyper-active miners running through the village, knocking over the potato peddler's tray.

By afternoon the skies have started clouding over again, and light is noticeably poorer as the camera team films the Doctor's first scenes of the day.

Notionally the Rani's last scene today should be a shot of her escorting Tim Bass into the bath-house, but Sarah Hellings has opted to bring a sequence slated for Friday forward to this afternoon so Kate O'Mara can be released sooner. The scene is Peri watching the Rani leave the bath-house and deciding the coast is clear for her to see what is happening inside. At this point in the narrative the Rani has pulled off her old crone mask and is her younger self. Rather than incur a delay waiting for Kate O'Mara's make-up to be removed, Sarah Hellings films the Rani in long shot, instructing Kate O'Mara to keep her face hidden with a handkerchief.

The last and longest sequence done this Tuesday is up at the pit-head perimeter as the two time travellers bluff their way past the guards. A number of takes are needed of some shots as the dog refuses to perform on cue.

Wednesday 24 October 1984 The morning belongs to the Master and his attempts to gain entry to the pit-head and convince the miners that the Doctor is their enemy. The first shots are literally just that; the Master using his Tissue Compression Eliminator (TCE) to dispose of the guard dog and its handler. Never having worked on a **Doctor Who** before, Sarah Hellings has no concept of the TCE's action. Hence her interpretation is to show its effects simply as a dematerialisation over which a red glow will be added during post-production.

Visual Effects overseas the shot of the Master's cutting laser in operation. The laser is a working prop insofar that a light can be switched on to show it firing. The effect of the lock burning is handled by an Effects assistant, on the other side of the gate, incinerating the prop lock using a propane burner.

The whole of the afternoon is given over to filming the episode two attack on the Doctor by the quayside. Again Visual Effects are supervising, for although all the stacked up barrels, loaned by the museum, are empty they are still oak casks and the counterweight that will smash into them is solid wood as well. That said, there is never any risk to the artists. Colin Baker's action and reaction shots are all done as cutaways, and no actors are present, save Peter Childs as Jack Ward, when the counterweight is released to crash into the barrels. This is the scene that replaced the original plan to bury the Doctor under tons of coal dropped from an overhead railway wagon.

Thursday 25 October 1984 Since yesterday a locally based company, J.W. Day & Sons, has been working at the pit-head fitting a safety platform several feet down inside the shaft. This is a necessary safeguard as the shaft is very deep and the set piece of the morning is the episode one fight scene with the aggressors attempting to pitch the Doctor into the mine.

Stunt Arranger Bill Weston is co-ordinating preparations. Colin Baker has agreed to perform the stunt that will see him apparently clinging on to the hoisting chain above the maw. In truth Baker will be far better anchored. He is fully strapped into a safety harness chain linked to the hoisting cage above. Although concealed the safety platform is strong enough to catch anyone who should fall; a fact demonstrated when Kevin Rowley volunteers to film one bit of the action from down inside the shaft using a hand-held camera.

The whole of this sequence — from the initial attack by the miners to Ravensworth firing at them with a prop blunderbuss — takes all morning to film. It is an uncomfortable experience for Colin Baker having to be strapped into his harness for so long, and at one point there is a minor accident as he twists his body and traps a finger between two chain links. Fortunately, apart from losing a little skin, no serious injury is sustained and the whole stunt is concluded satisfactorily. Sam Rudge, the doomed miner, does not have to physically fall into the shaft. His fatal tumble will be achieved in the studio.

The remainder of the day is given over to the recovery of Rudge's body, using the chain hoist, and then to a couple of episode two scenes by the pit gates as the aggressors attack the guards and burst into the compound, allowing the Master to sneak in as well. Some shots of Rudge's corpse being retrieved are shot from different angles as they will be used later as insert footage onto the Rani's scanner.

Filming concludes for the day slightly ahead of schedule. Back at the hotel the cast and crew members are joined by Gawn Grainger who has travelled up today ready for his first appearances tomorrow.

Friday 26 October 1984 The scenic crew has an early start, laying sections of railway track along one of the hillside slopes near the village, and the length of a pathway leading to a disused pit head.

While this is going on Sarah Hellings shoots a number of minor scenes in the village and by the bath-house. The second of these is the revelation that the scarecrow is actually the Master. Rather than subject Anthony Ainley to a lengthy make-up routine, agreement is reached to do the shot simply by showing the Master discarding his hat and brushing away any last vestiges of straw.

Colin Baker will spend most of the rest the day flat on his back; strapped to one of the Rani's wheeled trolleys, shooting scenes that will lead up to and beyond the episode one cliff-hanger. These scenes are shot in order, beginning with Peri pushing the Doctor's trolley out of the bath-house under armed escort by the Master. They hear the sound of the miners pushing the TARDIS towards the old shaft, but as these actual shots are not being done until tomorrow, the clamour is merely the actors shouting out-of-vision.

Yet again Colin Baker opts to do his own stunts, and so he stays strapped to the trolley as Peri accidentally shoves it the wrong way, letting it trundle off down a slope to where the aggressive miners are waiting. This and the next scene, after the Doctor has been lifted onto the coal truck and sent careering down the railway track, are shot from several perspectives. To heighten the tension Kevin Rowley does several takes with the camera locked off and mounted onto the trolley and the rail truck; capturing the action looking down onto the imprisoned Doctor, and from the side at wheel level aiming forwards.

There is never any real threat of danger to Colin Baker's safety. Both the trolley and the rail wagons are weighted to prevent any risk of them toppling over, and Gawn Grainger halts the Doctor's progress a long way short of the actual pit-head itself

Sunday 28 October 1984 A day off for the whole cast and crew. The only notable events are departures for the artists playing Green, Rudge and the Drayman, plus Stunt Arranger Bill Weston. On the arrivals list are Gary Cady to play Luke Ward, and Terence Alexander back to play Ravensworth.

There is a small bonus too for those who partied late into the night on Saturday. The end of British Summer Time means clocks went back an hour overnight, giving everyone an extra hour in bed.

Monday 29 October 1984 The venue for today's filming is the Coalpoint China Works, a few miles from Blist's Hill. Here the Production Manager has found buildings suitable to double as exteriors for Ravensworth's offices and workshop.

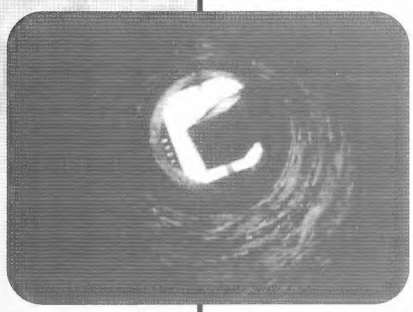
The day is terribly overcast, with rain never very far away. The first scenes of the morning — the time travellers noticing that the guard dog has stopped barking, and the Doctor instructing Peri to stay here while he returns to the bath-house — go smoothly, if a little behind schedule. Problems begin when they set up to shoot Luke being hypnotised by the Master. Although it is mid-morning, the light is now so poor that the only way to get a decent picture for the cameras is to illuminate the passageway with an orange arc lamp.

TIMEFLIGHT aside, Luke's hypnotism is the first time the Master has demonstrated his power of mesmerism since Anthony Ainley assumed the role at the end of THE KEEPER OF TRAKEN. Nobody on the team, therefore, remembers how it used to be done in Roger Delgado or Peter Pratt's days. Consequently the scene is performed, in cod vaudeville fashion, with the Master swinging a jewelled medallion in front of Luke's eyes.

Some improvement in the light is discernible by mid-afternoon, which helps when filming the last two scenes of the day — Luke lying to Ravensworth about Stephenson's whereabouts, and the Doctor handing Peri the phial of brain fluid to give to Ravensworth.

Saturday 27 October 1984 Today is divided into two set pieces. Morning sees the film unit on the lane from the tollgate to the old pit at 08:30, ready to shoot everything revolving around the miner's attack on the drayman's cart that is ferrying machinery to Stephenson's workshop. The machine parts are all props furnished by Visual Effects and the attack scene itself is the first sequence to go before the camera. Bill Weston supervises the fisticuffs and the six scenes comprising this segment are all shot in story order. Anthony Ainley has a small part to play in one of them; his gloved hand and arm are framed in a long shot of the encounter as seen from the stile.

With heavy rain showers occasioning pauses all day long, work proceeds sporadically. Nevertheless the team is able to commence work in the afternoon on the five short scenes of the miners pushing the TARDIS along the path from the vale to the old pit.



Colin Baker, Anthony Ainley and Nicola Bryant are released for the afternoon as Sarah Hellings shoots all the footage right up to the point just before the police box is actually pitched into the well. The last shot of the day is of the aggressors returning from their task and spying the Doctor approaching on his trolley.

Filming is completed by 17:30. Waiting for the team back at the hotel is John Nathan-Turner. Today is his first day on location, having just returned from a two week holiday to Singapore. Nominally this was a reconnaissance trip to scout out locations for next year's planned Auton story by Robert Holmes, *Yellow Fever and How to Cure It*. But the only photographic evidence he has brought back for submission to his Department Head is some home movie footage of the city shot from the window of a taxi en route to the airport. Nevertheless the Producer is in fine spirits and plays host to a party that evening at the hotel.

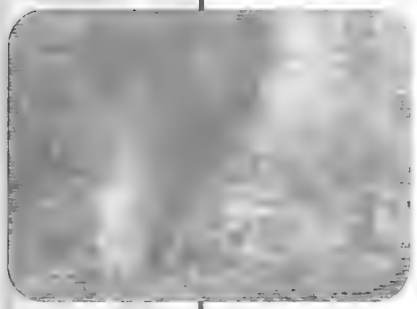
Tuesday 30 October 1984 Today's call sheet lists some eighteen scenes — most of them short — taking place in the area of Redfern Vale where the Rani has planted her transmogrifying land mines. The film site is in the wooded area near the old pit, close to where Stephenson made his debut last week. Work begins around 08:30, but overnight there has been heavy rain and the ground underfoot is very sodden. Worse still, weather prospects for the day are not good.

The first two scenes — the Master setting off to find Stephenson, and the Rani beginning to lay her mine field — are put in the can, but only just. Rain begins shortly before ten o'clock and proceeds to fall steadily for the rest of the day. By lunch-time there is still no sign of a let up, and Sarah Hellings has no choice but to abandon filming for the rest of the day. Cast and crew retire back to their hotel with some sixteen sequences left outstanding.

At this stage the loss of a day is not critical. A contingency day has been included in the film diary, so those scenes not done today will be mopped up then. Therefore Sarah Hellings is happy to leave tomorrow's schedule as planned and defer Tuesday's work till Friday.

Wednesday 31 October 1984 Wednesday morning sees the unit back at the woodlands near the old pit. For Colin Baker most of the day will be fairly unpleasant. Tied hand and foot he is hung suspended from a long pole, and can only look forward to the prospect of being carried horizontally through the forest.

A key scene is the transformation of the two miners bearing the Doctor into trees. This is done in two stages. Firstly, in front of a locked off camera, the actors follow tightly prescribed paths through the woodland until they are a foot away from two pre-positioned pyrotechnic charges. When ignited, these conical shaped devices throw up a lot of smoke and Fuller's earth but almost nothing in the way of fire or shockwave. The artists can therefore get quite close with no risk of injury. Once the charges have gone off the actors are replaced by the fake trees — hired from a props warehouse — and new explosives are set in the same positions. Still in front of a locked off camera the explosions are repeated, revealing the trees supporting the Doctor as the smoke clears. Clever combining of the two shots during editing will ensure the gouts of smoke will mask the seam in the action.



Walking through and setting up this effects sequence takes time and it is afternoon before everyone is clear to proceed to the day's remaining scenes; episode two material of the Doctor disabling the Rani's transmitting device, and then his fruitless encounter with the aggressive miners as he warns them not to enter the mined area. With time of her side for once, Sarah Hellings squeezes in one extra scene; Peri leading the Rani and the Master away to the pit — again, material destined for part two.

Back at the hotel, after work, John Nathan-Turner plays host to a Halloween party. All the design teams have contributed to making masks, decorations and the inevitable carved pumpkins.

Friday 2 November 1984 Contingency Day. Even before shooting begins this morning there are grave concerns about the weather. Overnight it has rained almost non-stop, a trend which looks well set to continue today. Valiantly the crew and Colin Baker, Nicola Bryant, Kate O'Mara, Anthony Ainley and Gary Cady troop back to the Redfern Dell location, and during the lesser spells of rain they do manage to film a couple of segments. But the Sound Recordist is unhappy. Patters of falling raindrops have made it on to the soundtrack and the scenes are declared unusable. Reluctantly the decision is made to abandon the shoot. As the job of packing up and preparing for the journey back to London begins Hellings discusses a salvage plan with Nathan-Turner. Some of the outstanding material can be reworked in the script and scheduled for studio recording, but there is still enough left over to make the serial incomplete if a remount is not booked.

Monday 5 November 1984 If filming had gone to plan this would have been the first day of rehearsals for the single studio block. Instead everything is placed on hold as John Nathan-Turner seeks permission to schedule a remount.

He is successful. The BBC as a whole has contingency funding built into its annual operating plans precisely to cater for unpredictable circumstances, such as the weather. The only drawback is that allocated finances will not cover a return visit to Blist's Hill. Somewhere closer and cheaper will need to be found.

Scouting locations is usually the job of the Production Manager. A hastily arranged search yields a suitable venue about an hour's drive from West London; a wooded part of the Queen Elizabeth Country Park on the A3, close to Harefield Hospital.

Thursday 8 November 1984 The coach ferrying equipment, props, costumes and production staff is on-site at the park by 08:30. Fortunately little in the way of set dressing is needed, apart from positioning a few fake trees...

For Colin Baker it is time to get back on his pole for the first and longest scene of the day — trying to extricate himself from the slipping grip of his tree bearers. Choreographing the two or three takes needed to capture this sequence doesn't proves as difficult as it might appear. The fake trees are pantomime surplus and designed to house an actor inside the rubbery cowling. The Doctor is thus suspended by two stage-hands inside the trees, the periodic slippages taking place as directed.

Luke's transformation into a tree is also on the roster of some twelve scenes that have to be put in the can by 17:30. His fake tree is the only one to exhibit some degree of movement. As all of these trees were hired from stock it has not been possible to fulfil the writers' hopes that the trees should look vaguely like their human forebears.

Conditions stay dry for the crew all day and Sarah Hellings is finally able to complete one of the most extensive film shoots ever accorded a four part **Doctor Who**. Just under fifty percent of each episode, once edited together with the title and end credits, will comprise filmed material.

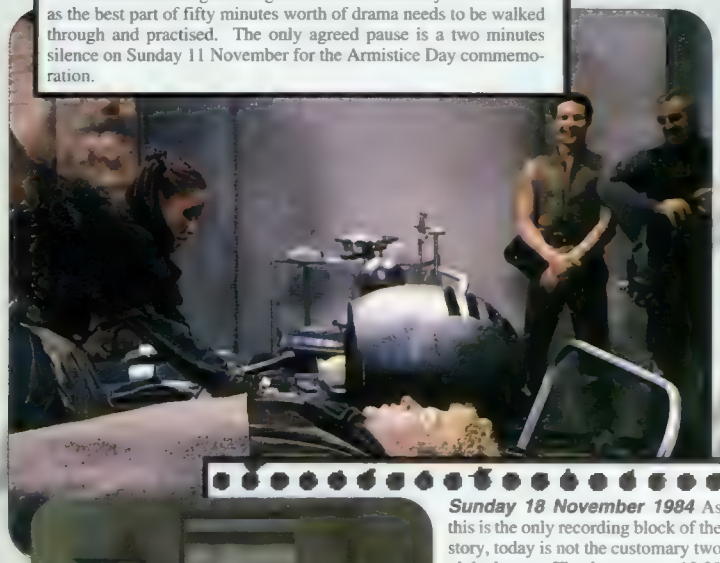
Thursday 1 November 1984 Only the Doctor, Peri, the Master, the Rani and Luke are needed today. The big scene planned for the morning is the Doctor's escape from his pole, but the weather intervenes again, and by mid-morning it is clear no shooting will be possible until the afternoon at least. Sarah Hellings agrees to postpone this scene and move the unit to location site number two.

The remaining four scenes of the day take place at the mouth of a disused mine working not far from the dell. Again Visual Effects gets to fire a barrage of flash charges as they harmlessly blow up the mine entrance for a sequence near the very end of the story.

With insufficient time left to set up the Doctor-on-the-pole sequence filming wraps slightly ahead of schedule, just as leaden skies threaten another downpour of rain...

Saturday 10 November 1984 Five days later than planned, THE MARK OF THE RANI finally makes it to rehearsals at the Acton Hilton. All the speaking roles who were on location are back together again, save for Martyn Whitby as the Drayman.

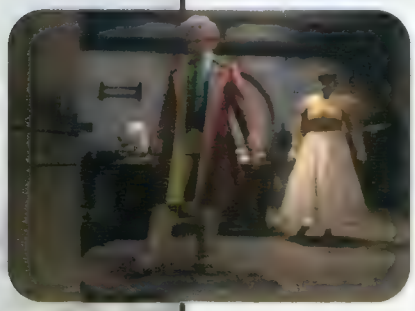
Rehearsals run right through the week till Saturday 17 November as the best part of fifty minutes worth of drama needs to be walked through and practised. The only agreed pause is a two minutes silence on Sunday 11 November for the Armistice Day commemoration.



Sunday 18 November 1984 As this is the only recording block of the story, today is not the customary two o'clock start. The day starts at 10:30 with camera rehearsals, and the first of two recording blocks is timed to start at 14:30.

The biggest of this serial's sets, the combined bath-house, annex and laboratory, is where most of today's work will be done. An impressive set with a partial ceiling, arched room divider and a sliding wall panel, its origins lie with the Second World War drama series, **Tenko**. The majority of the wall flats, roof sections and some of the other panels which are forming the office set were built originally as a convent for one of its episodes.

Kate O'Mara has the earliest start in Make-up as she needs to be aged up to her old crone persona for the first scenes. All the episode one material of her in this state get recorded first with scenes being performed in story order. At the point just before she removes her "old crone mask" recording is paused to let Kate O'Mara return to Make-up to have the ageing treatment removed.



Rather than lose time the action is switched to Ravensworth's office set. Here Nicola Bryant and Colin Baker are reunited with the black guard dog they encountered on location. Under the hot studio lights, however, the dog has become quite dopey and docile, refusing any attempts by its handler to make it growl. Indeed it behaves quite affectionately towards Nicola Bryant and is quite happy to amble over for a pat. To get around this problem a wooden scenery flat is positioned between the dog and the camera for the handler to hide behind, so he can restrain the animal without being seen. Shots of the dog barking are recorded later as close-up cutaways.

With Kate O'Mara restored to a more youthful appearance, scenes with the Rani are resumed, picking up with her 'peeling off' the latex mask in the manner of Roger Delgado's Master. Again story order is maintained. In between breaks Dave Chapman, up in the Gallery, treats filmed footage destined for the Rani's scanner by switching it to monochrome, overlaying a red tint and surrounding with a circular frame. These shots will only be seen as cutaways, and not as mattes onto the scanner prop.

Closing this evening's recording are the two short scenes aboard the Doctor's TARDIS. First is the opening scene of the story; the Doctor programming the ship for its landing at Kew Gardens while Peri parades in her ball gown. The sequence ends as the TARDIS is violently thrown off course. The next scene continues the action as the Doctor realises someone, or something, is throwing the TARDIS off course.

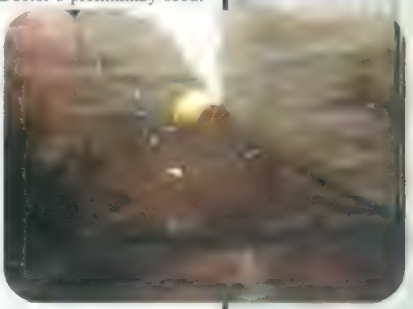
Monday 19 November 1984 Another 10:30 start. A large part of the first recording session is devoted to capturing all the scenes inside the disused mine shaft. There is a strong reason for doing these scenes early. Due to the loss of some filmed sequences Eric Saward and the Bakers have rewritten material that was to have happened outside the old mine entrance to occur at the foot of the main shaft instead. The overhead on the Set Designer is therefore to rework his mine setting so that the entranceway is deleted and the base of the mine added. This will happen overnight tonight, so it is important all the "surface level" footage is recorded without complications today.

The fight scene between the Master and the aggressive miners requires a couple of takes before Sarah Hellings is happy. The confined nature of the low ceiling set makes it difficult for so many actors to move around without knocking into dummy pit props or tumbling over piles of coal.

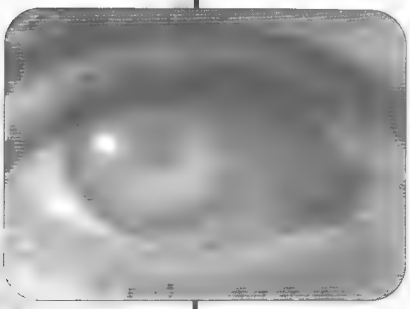
Once these scenes are completed it is time to return to the main bath-house set for the remaining scenes of part one and all material for part two. During the early sequences Colin Baker is disguised as a miner, wearing a black donkey jacket with his face blacked up with "coal dust". Bearing a passing resemblance to one of the Black and White Minstrels, Colin Baker cannot resist the temptation to clown in front of Kate O'Mara. That plus problems with microphone shadows creeping into view cause a number of unwanted delays and stern words from the Floor Manager about a need for discipline.

More hilarity erupts when it transpires the trolley, with the Doctor lying on it, is too heavy for Nicola Bryant to push. While Colin Baker defensively blames the trolley for excessive weight, a member of the scenic crew is drafted in to provide unseen helping hands to assist Nicola Bryant. In between production on these scenes a Press photocall is held with Kate O'Mara promoted as the story's main selling point.

Work in the evening begins on the Rani TARDIS set. The only material recorded here tonight is the Doctor's preliminary scout around the ship and his narrow escape as the Master and the Rani enter and move the ship to the foot of the old mine-shaft. Initially there are a few technical problems. Effects are called over to remedy a loud scraping sound as the Rani's TARDIS console is switched on for the first time. The grating is all too audible to the studio microphones.



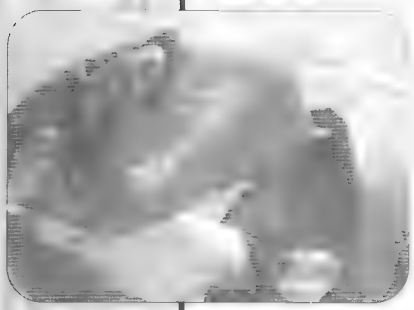
The final section of recording today is an Effects set piece. Due to fire safety restrictions the Doctor's triggering of the Turner Volcano booby trap cannot be done in the studio. Shots of it spraying out smoke and sparks are provided on film by Effects. Events leading up to its detonation are recorded, followed by a pause to let a Visual Effects assistant partially fill the set with coloured smoke, followed by a resumption of the action with "mustard gas" billowing around. Resuming the action proves not to be that easy. So thick is the yellow smoke that Colin Baker and Nicola Bryant are unable to see each other for the key moment when Peri throws him a gas mask. On the second attempt Colin Baker fails to catch it and the filter chamber is smashed as it hits the floor. With time ticking perilously close to ten o'clock frantic efforts are made to fish out the second gas mask and complete the scene before the studio goes dark. They just make it.



Tuesday 20 November 1984 There are a lot of minor scenes to complete today as well as two Effects based set pieces. Carefully Sarah Hellings has designed her schedule so that the afternoon session will end with one set piece, and the evening block with another.

First off are close up shots of those miners whose wills have been chemically brainwashed to serve the Rani. The eyeball detail images are rendered with the assistance of Dave Chapman using a Quantel to zoom right into the locked off camera pictures, and then using a colour generator to apply the soft-edged blue glow.

All the outstanding dialogue scenes are played out in the workshop and then in Ravensworth's office before the spotlight of attention again falls on the Rani's TARDIS. All these scenes are recorded in order, progressing on to the springing of the Doctor's booby trap. For this an old Effects prop is wheeled out; the framed sheet of Mirrorlon. With a camera pointing at the sheet's reflection of the live action set, Anthony Ainley and Kate O'Mara play out being flung against the sides of the ship by the increasing centrifugal force. A gentle prod to the back of the Mirrorlon sheet distorts the reflection enough to suggest the vast temporal forces acting on the TARDIS.



The shattering of the Tyrannosaurus Rex storage flask occasions the first of several recording pauses while the dinosaur embryo is replaced by larger props with different functions. Air bladders cause one version to uncurl, while a cable control operates the flexing jaws on another.

After dinner a lot of the cast are released as most of what is to follow is technically based. The evening session begins over on the CSO stage, recording a number of electronic effects shots. Rudge performs his death screams as Chapman inlays a diminishing pull-back shot of the actor over filmed footage looking down into the mine shaft. A similar fate, minus the screaming, accompanies the tracer's demise. The reverse takes place for the growing Tyrannosaurus. The camera zooms into a twitching model so that the resulting image, when added to live action material aboard the Rani's TARDIS, shows the monster apparently growing. Next is the reflected image of the Master's face which appears to rise — genie style — around the contours of a flask in the Rani's laboratory. Dave Chapman's newest toy, the Paintbox, is used here to customise footage of Anthony Ainley shot against the blue screen. His image is reproportioned to make it more distorted, coloured to make it paler and then animated to make it rise from behind a pre-determined masked off area. The whole image is superimposed over a Quantel processed close-up of the flask. Lastly the departure of the Doctor's TARDIS is done, but not using rollback and mix. Instead Sarah Hellings directs the shot as a split screen composite — Ravensworth and Stephenson looking right at an empty set, a split screen inlay of the TARDIS in the room (recorded earlier) and a fade of the inlaid latter picture to leave just the empty corner.

The final scenes of the story are all those at the foot of the disused mine shaft. The shaft itself is a suspended prop, hung from wires attached to the overhead studio gantry, as is the Rani's TARDIS prop. To save the time involved in having the scenic crew shift it, this prop too has been hung from a studio lighting rig so it can be dropped down or raised up easily as required. Also hanging from the overhead gantry are bags and tarpaulin sheets filled with fake coal debris and black coloured powder.

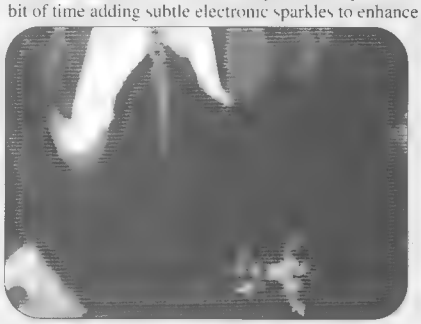
The Effects shots as the mine tunnels collapse are done as directed. Anticipating that the volume of dust and debris that can be dropped will not be enough to convey a powerful image of a mine caving in, Dave Barton's team have pre-recorded film loops of swirling smoke that Dave Chapman can fade in over the live action as necessary.

As these mineshaft scenes represent additional material that was originally planned for location filming, there are no quibbles when Sarah Hellings asks for a half-hour overtime extension to complete the story. Recording completes at 22:30 but Nicola Bryant and Colin Baker know they will have to be back on parade first thing tomorrow at Acton for the start of rehearsals on the next story, TIMELASH!

POST-PRODUCTION:

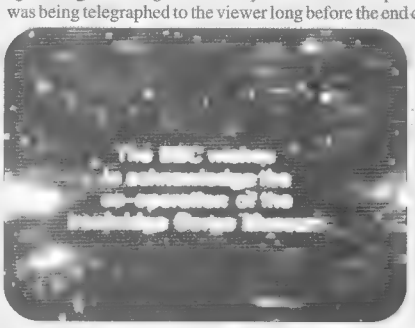
An early priority for John Nathan-Turner, once production had finished, was issuing a memo to scenery stores for the pvation of the Rani's TARDIS. Having seen how well the character worked — especially with Colin Baker's Doctor — he was keen to see a rematch of the pair and had already intimated as much to Pip and Jane Baker. He had already spoken to Kate O'Mara about the possibility of her reprising the role during recording, and although the actress's first love was still theatre work she replied with a tentative yes.

The gallery day was relatively uncomplicated. Effects like the red glow from the Master's TCE and his laser cutter were fairly elementary to do. Dave Chapman did, however, spend a bit of time adding subtle electronic sparkles to enhance the Turner volcano firework and the shot where the Rani releases a gas pellet to disable Peri during episode two.

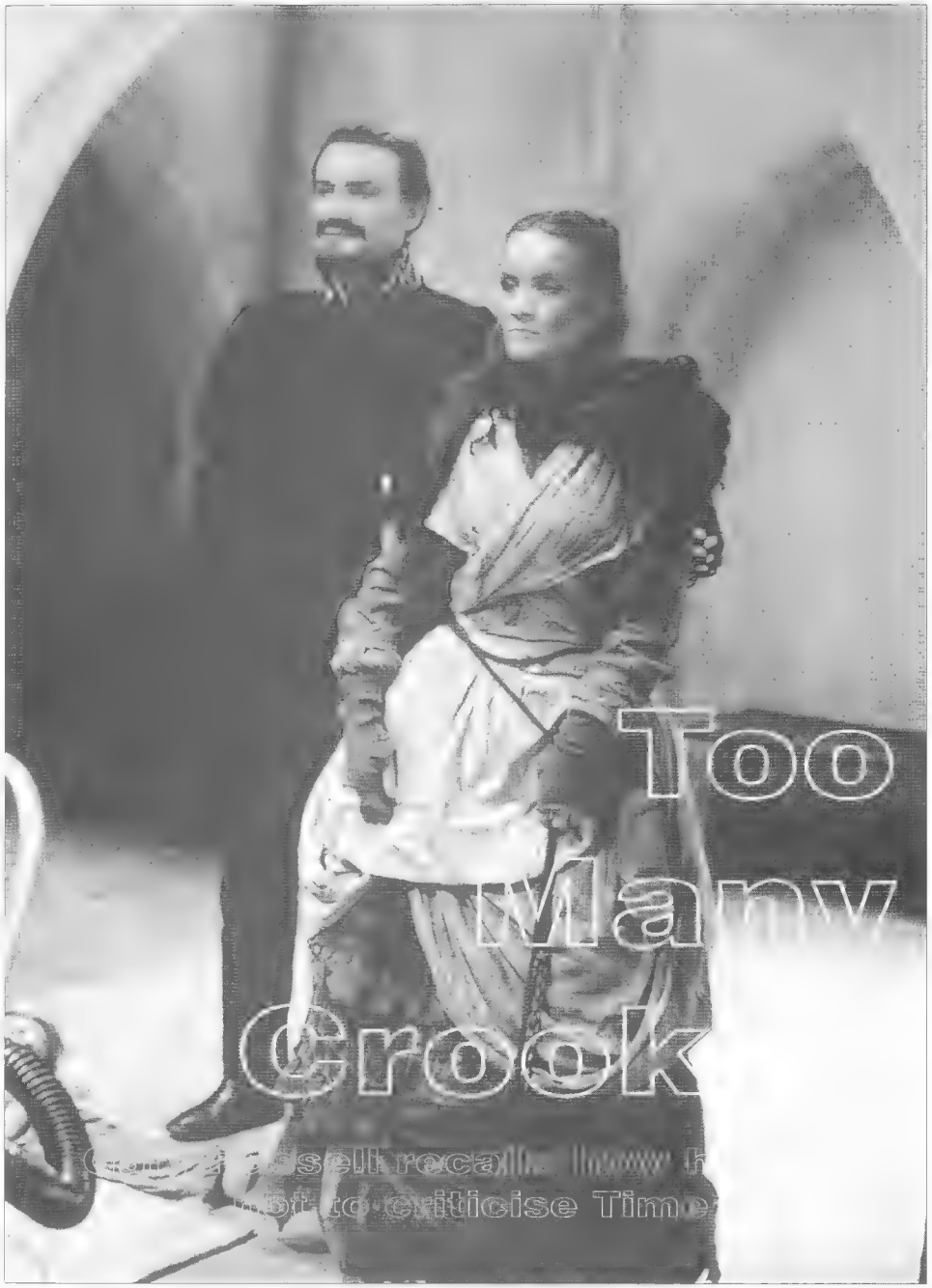


Quite a complicated shot to align was the CSO image of the miner, Rudge, falling to his death down the mine. Not only did Chapman have to worry about inlaying the insert of the actor relative to the position of the Doctor's legs and the sides of the shaft, he also had to rotate the image digitally as well.

A problem for Sarah Hellings was how to add more tension to the episode one cliffhanger. Having viewed the telecine transferred footage during recording, it was fairly obvious that Stephenson's imminent rescue of the Doctor was being telegraphed to the viewer long before the end credits crash in. To avoid this Hellings took the unusual step of creating differences between the cliffhanger and the reprise. Firstly, she deleted Stephenson totally from episode one, which achieved a cost saving on actor's payments into the bargain. Secondly she lengthened the reprise by adding all the cutaway shots of Stephenson seeing and acting on the Doctor's plight, and by repeating some shots of the Doctor on the runaway wagon. Thirdly she asked Dave Chapman to include a still frame picture of the open mine shaft as the very last shot of episode one, and to Quantel zoom into that picture right at the very end to give a supposed Doctor's POV of hurtling towards the looming maw.



The end credits for both episodes included an additional caption slide that read, "The BBC wishes to acknowledge the co-operation of the Ironbridge Gorge Museum". This was by way of a mutually agreed thank you for all the help and assistance given to the **Doctor Who** unit over what was an extended period of disruption to Blists Hill's normal operations.



Once upon a time, in an era that seems as long ago as the one in which THE MARK OF THE RANI is set, I wrote a review of the story for ***Doctor Who Magazine***. It taught me a valuable lesson — and left a very bad taste in the mouth. Amidst my general enthusiasm for the story, I happened to comment that Anthony Ainley's performance veered towards Vaudeville and suggested that the actor's performances were perhaps as good an excuse as any to rest this character and rely more on the then-novel Rani.

The upshot of this was that said Mr Ainley withdrew his permission for Marvel to use photographs of him again and I got a severe bollocking about how not to slag off actors. A few years later, John Freeman took over as editor and carefully negotiated with said Mister Ainley whom, I have to say, I have always found splendiferously charming ever since, despite the fact he knows darn well who I am, what I wrote and how much it upset him. Good egg, then.

Let's hope I don't do it again then, because frankly (and unusually) the opinions I expressed back in 1985 still remain true today. While not flawless, THE MARK OF THE RANI lacks most of the errors that compounded so much of its stable-mates during the twenty-second season of **Doctor Who**. To get it over with, the story features Ainley's least convincing performance as the Master,as he takes the sophisticated evil of LOGOPOLIS and, particularly in his Kamelion body, the dark malevolence of PLANET OF FIRE and trades them in for an OTT pantomime bad guy routine. It is probably not beyond the realms of possibility to remember that not long before, the actor had been camping it up successfully as Baron Hardup in a production of *Cinderella* down in Kent.

But there is perhaps a better reason for why the Master doesn't work very well here. The Rani steals the show, gets the good lines, the motivation and, above all, the limelight. The Master is reduced to comic foil for her, someone to bumble, get it wrong, mess up hers and the Doctor's plans and ultimately get a knee in the groin for his efforts. The decision to put two villains of such strength next to each other equals the stupidity of pairing the Sea Devil and Silurians the year before. **Doctor Who** needs one bad guy, or one monstrous race, per ninety-minutes. The parameters of drama, particularly **Doctor Who**'s unique form of drama, simply do not give enough scope for multiple nefarious individuals. Ainley, on reflection, probably could do little else but camp it up — next to Kate O'Mara, you either go over the top or fade into obscurity.

So from the weakest point to the strongest — the Rani is an incredibly good creation — a villain who isn't evil in the strictest sense, nor particularly malevolent. Simply amoral. The Rani does what she does, not giving two hoots about anyone else. She doesn't set out to kill people, or isn't particularly bothered by the effects her meddling will have. She just wants her chemicals and sod anyone who gets in the way. To her, the Master is as big an irritant as the Doctor — although she knows how to manipulate him better. The Doctor, she decides, is better off out of the picture, whereas she tolerates the Master so long as he doesn't get in her way.

By selecting a nice, pivotal point in history, the writers, Pip and Jane Baker at their finest here, understand how to use this to best effect. It's an interesting kind of story — **Doctor Who** fans have neatly placed historical **Who**s into two camps 'pure' and 'pseudo'. But THE MARK OF THE RANI isn't strictly 'pseudo' in the accepted sense. There are no marauding monsters. There are no real attempts to completely obliterate the future, certainly not by the Rani. As in THE KING'S DEMONS, this is more of a 'pure' into which sci-fi characters rather than a sci-fi plot have been added.

Of course, one wonders which came first — the story or the location, and one suspects the latter. But then again, why not? It lends itself to **Doctor Who** very well, it provides a pleasant (and for the production team, after the excesses of Spain, cheap) alternative to the studio. The story becomes more colourful, more real due to everything already being there and by inserting a handful of actors with varying degrees of ability to do a Geordie accent, wham bam, you have your setting.

Of those actors, it is Gawn Grainger as George Stephenson who stays in the memory. Whereas Terence Alexander's blustering Lord Ravensworth and Gary Cady's charming but ineffectual Luke are simply ciphers of the sort littering every BBC Sunday teatime serial, Grainger puts a degree of life and soul into Stephenson. You believe this man is a simple engineer who has made god, determined to embrace his own engineering prowess but never let it overwhelm him. At this point in **Doctor Who**'s history, nice guys were thin on the ground. From the middle of the Davison era, most characters (and yes, it may be realistic but it's also tedious) became swallowed up by shades of grey. No one was really on the side of the good, bar the odd relative of Tegan, everyone had a bit of a dark, untrustworthy side to them. Stephenson is the first person in ages to just be terribly nice and honest.

And this really is the main thrust of this adventure. It really looks as if the writers have sat down and considered what made **Doctor Who** work in the past. A good plot, some decent characters, a well-reasoned and justified location in time and space and a bond between the Doctor and his companion that suggests they travel through choice rather than because there's bugger all else to do. With the power of hindsight, we know that the Bakers were very much favourites of producer John Nathan-Turner, much less so of script-editor Eric Saward. It is perhaps another example that much of the criticism aimed at the show during this period could have been more accurately aimed at the guy who was in charge of the stories rather than the man in charge of them and another hundred aspects. In a season in which violence, selfishness, cynicism and over-complexity of narrative ran rampant, THE MARK OF THE RANI is a quite ninety-minutes of traditional **Who**, given a dash of mid-Eighties pizzazz rather than a bucket load. Okay, some of the actual lines of dialogue are over-wrought and unrealistic, but even the daftest of lines can be forgiven if the story they are moving along works. This one does.

So, what of the Doctor? This is possibly Colin Baker's most 'Doctorish' of all his performances — he still has traces of arrogance and a propensity to spout preposterous epithets (see, I can do it to) rather than call a spade a spade. But we actually see the Doctor using his brain here, not just to sort the problem out, but to verbally spar with a lady who is clearly far more his equal than the

Master. It looks as if Baker is having a good time making this, and that can only be a good thing. Of all the actors to play the Doctor, Colin Baker appears the one whose performance suffers most if he's not actually enjoying himself, thinks the script is tripe or wishes he could play the Doctor his way rather than Eric Saward's (compare these episodes with, say, TIMELASH, the Thoros Beta section of THE TRIAL OF A TIME LORD or THE TWIN DILEMMA). An actor confident enough to say his lines without having to worry if this all makes sense, or won't compromise the inherent 'goodness' of the character, clearly gives a far more confident and relaxed performance. The fact that he spends ninety percent of it out of that bloody awful coat probably helps no end.

Similarly Nicola Bryant, freed from the whingeing and arguing of her adventures on Varos and Telos, seems to enjoy herself more. Admittedly she has to try and look convinced when strangled by a log (and the Doctor's cry of "the tree won't hurt you" must be one of the most inadvertently shite lines any actor has been asked to utter, by the way) and walk through mud and rain in a white ankle-length skirt, but again we seem to have an actress pleased to be away from the norm. No ridiculous, fashionless hot-pants and bikini tops, Nicola gets the opportunity to actually perform as Peri, rather than spout a few lines, hoist up her cleavage and pout. Further proof that given the right material, a good actress isn't always wasted in **Doctor Who**. If only she hadn't opted to give Peri that shrill American accent (imagine if Peri had been from the Bronx rather than some indeterminate middle-class mid-West background), she'd have been perfect here. Like Colin Baker, this is Bryant's finest show bar the closing moments of her last, and it's a shame we had to wait another year before these two could regularly act like mates.

Another frequently overlooked aspect of this story (and one of the few shared with a number of other stories this year — look at ATTACK OF THE CYBERMEN's sewer sets or the hanging sequence in VAROS and the glory that is Tranquil Repose in REVELATION OF THE DALEKS) is that the design work is outstanding. The Rani's TARDIS, with its giant executive toy time rotor and nice console is a high point. But let's not over look the Rani's washroom, a larger than average set, with its fake wall and lots of minute period detail dotted around, much of it missed on first viewing. It seems a shame that Paul Trerise never did another story. Although much of his add is terribly effective and subtle.

If there is really anything to fault the story for, beyond the fact that it's simply too good for the season surrounding it and thus reminds you of how good the series (and indeed Colin Baker) could be, it's the fact that it provided the production team with another good recurring character which they could subsequently ruin by focussing on her potentially naff points (arch looks, camp clothes, bitchy one-liners) instead of her better ones (great actress, interesting and unusual motivation, intelligent reasoning).

Like Paul Trerise, the story's director, Sarah Hellings never returned to **Doctor Who** again and one wonders why not? Hopefully it was the fact she was busy — imagine the excesses of TIME AND THE RANI being eradicated under her firm and capable hand. If TIME AND THE RANI, regardless of Kate O'Mara, represented a post-**Dynasty**, post-Eighties **D** comedy, THE MARK OF THE RANI represents the final piece of BBC class in **Doctor Who** — historical setting, classily made on film, no excessive comedy or violence and a script that understands the concept of a story with a beginning, a middle and an end that all makes sense. And although much of the last season of **Doctor Who**, four years later, would attempt to recapture those ingredients, none of them ever contained all of them quite as spectacularly as THE MARK OF THE RANI did.

I•V

MUSIC AND SOUND:

For the first time since becoming **Doctor Who**'s Producer in 1980 John Nathan-Turner authorised the hiring of a freelance musician to compose the incidental cues for a story. The decision to drop Dudley Simpson had, at the time, been made for cost saving reasons. The Radiophonic Workshop and its staff were a fully internal BBC resource and so booking their time incurred only a reallocation of Corporation budgets rather than the paying out of real fees to outsiders.

By the mid-Eighties this state of affairs was beginning to change. The era of Producer Choice, based on the notion of competitive tendering to get a best value for money return, was still some years away, but the first indications of a new era where each department would act as an individual financial entity were on the horizon. Although the Radiophonic Workshop was still a few years away from becoming a semi-independent facilities house of its own, the theory of Producer Choice allowed Nathan-Turner to exploit a financial loophole to help out an acquaintance.

A contemporary music composer, John Lewis had worked in the industry for some years, but with little exposure to television. Some time before late 1984 he had been diagnosed as suffering from an AIDS-related illness, a condition from which he knew he was not going to recover. Hoping to lift his spirits and boost his confidence, Nathan-Turner agreed to engage Lewis to write music for THE MARK OF THE RANI.

During November John Lewis commenced work on his commission, writing and arranging the music from home. He completed 12 minutes for part one and just over 20 minutes for part two before he was taken seriously, and incurably, ill. He died in February 1985. Accepting the situation, Nathan-Turner insisted Lewis should receive full payment for the work he had done even though none of it would be used on screen.

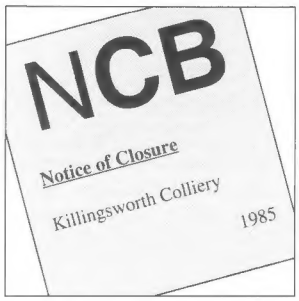
Casting around for an alternative composer in December 1984 the Producer was advised the only one available at such short notice was the Radiophonic Workshop musician still engaged on VENGEANCE ON VAROS, Jonathan Gibbs.

So Gibbs went straight from one **Doctor Who** into another. In total he wrote 9' 46" of cues for part one, 14' 01" for part two. All the music was composed and played on polyphonic synthesisers configured to give a brass band wall of sound arrangement. Interviewed at a convention Gibbs recalled he based the score on the New World Symphony, "...with adverts for Hovis bread in my mind at the time". Just for good measure Gibbs also added in a few bars of the **Doctor Who** theme over events leading up to the TARDIS being pitched down the mine shaft.

The challenge for Dick Mills was coming up with yet another TARDIS interior hum that would be subtly different to versions for the Doctor and the Master's machines. His solution was to use the standard TARDIS hum but with an introduced oscillation that varied its pitch. The take off noise was Brian Hodgson's original composition, but with a lot of the bass timbre removed and slightly speeded up — presumably indicating a more advanced, streamlined device than the Doctor's...

The Master's TCE gun sound, last heard in PLANET OF FIRE, was resurrected from the Radiophonic Workshop archives as was, apparently, the growl of the Bugblatter Beast of Traal, from **The Hitch Hiker's Guide to the Galaxy**, which became the snarl of the embryo dinosaur.

From the Grams Library Mills added the muted sound of a howling gale to several of the field scenes at the start of episode one. I•V



CUTS:

An experienced film editor with an eye for timing, Sarah Hellings' episodes needed a lot less pruning down than most to make them fit the 45 minute format. The big loss was the whole of the very first TARDIS scene. During playback of the master recording it was noticed that a studio microphone and its shadow were intrusively visible throughout the whole scene. With studio time tight, there had been no opportunity to go back and reshoot the scene, so it was dropped from the running order before editing even began.

The loss of this scene robbed viewers of a Colin Baker ad-lib that would have harked back to THE TWIN DILEMMA. After Peri has finished showing off her ball gown for Kew Gardens, the Doctor tartly comments, "Yuk!", thereby reprising their earlier jousting on tastes in clothes.

The second TARDIS scene had to be top and tailed also. Peri's use of the interrogative, "Well?" to exact an explanation of what is happening, is taken by the Doctor to be a query about his health following the ship's violent jolting. At the end of the scene the Doctor gives vent to his irritation at detecting another alien intelligence operating on Earth.

The first bath-house scene, as Ward and his friends are overcome by the gas, should have concluded with the concealed door at the back sliding open to reveal the menacing shapes of Josh and Tom in their respirators.

Bringing the episode down to an optimum 45' 01" length required only a few more minor snips. A shot of the scarecrow observing the Doctor and Drayman Tom was lost, plus a few seconds of the Rani leaving the bath-house just before she pays a boy to fetch the remaining miners from the pub, and some solo shots of the Rani deploying her minions up at the mine before the Master arrives.

Episode two gained additional scenes with Stephenson at the beginning, but lost a film sequence of the Master stealing into the pit area by knocking unconscious again a guard still groggy from the earlier break-in by the aggressors. The one other significant deletion, again on film, was of the Rani asking the Master again for the return of her brain fluid phial as they leave the bath-house. These two edits brought the finished episode down to 44' 32" exactly.

Colin Baker was exceptionally generous in his praise of writers Pip and Jane Baker. During his *Myth Makers* interview with Nick Briggs, recorded in 1990, he stated, "They had to do a lot of rewriting, usually because of the poor weather conditions... Pip and Jane went home of a night and produced another few pages to cope with what we'd had to lose or couldn't cope with the day before. I remember that very clearly. The thing I liked about Pip and Jane is that they wrote very well for my Doctor; they understood the sixth Doctor very well."

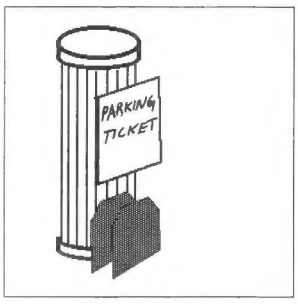
The Bakers took up their option to write the novel of the serial. With a cover by Andrew Skilleter centre-piecing the Rani with her face obscured, the book came out in hardback in January 1986. The paperback, listed as number 107 in the Target novelisation range, was published five months later in June. At 135 pages it was a straightforward adaptation of the script, but with a one page epilogue at the end presaging, perhaps, the next alien creatures devised by the Bakers.

BBC video released the story in July 1995, in tandem with another Pip and Jane Baker story, TIME AND THE RANI. Both covers were produced by Colin Howard.

TRIVIA:

During the transmission of episode one's end credits there is a plug for the BBC record, ***Doctor Who — The Music II*** and for the *War Lord* computer game.

The Rani's tree mines are left in place at the end of the story - and the Master's TARDIS is presumably left in Killingworth.



TRANSMISSION:

Though recorded fourth in production order, there was always doubt in Nathan-Turner's mind as to whether THE MARK OF THE RANI.

Ultimately it was decided to screen THE MARK OF THE RANI third, leaving the heavy artillery of Patrick Troughton and Fraser Hines until the latter half of the season to boost public interest.

Episode one premiered on Saturday 2 February 1985 at 17:20 on BBC1, with episode two airing at the same time a week later on 9 February. While it attracted average ratings for a mid-season story, its production values were commented on favourably by the fans, even those who thought the storyline lacked basic substance. John Nathan-Turner did ask Sarah Hellings to direct

CONTINUITY:

The Rani is said to rule the planet Miasimia Goria, wherte her experiments on her subjects have deprived them tof the ability to sleep. Her previous expeditions to Earth to harvest brain fluid from humans were during the Trojan War, the Dark Ages and the American War of Independence. She was exiled from Gallifrey after a failed experiment caused a plague of giant mice which ate the President's cat (abnd took a bite out of him).

As a result of the confusion over whether the story should be transmitted third or fourth the Doctor refers to the Rani's use of a Stattenheim remote control system to move her TARDIS without a pilot. This device is not fully introduced until THE TWO DOCTORS.

Despite evidence to the contrary in previous stories the Doctor reiterates that he "...expressly forbidden to" to change history - though this has never stopped him before.. I•V

Dr Who comes to Telford

Four pupils from the Abraham Darby School, Madeley, on the set, from left, William Crawford, Andrew Rhiss, Stuart Slater and Simon Hopkinson.

Dr Who, played by Colin Baker, found two young friends on the set, Stuart Darling (left) from Dawbrookdale and Stuart Seddon from Broseley.

Four local youngsters taking part in the Blists Hill Museum filming of Dr Who. From left, Hannah Mason, Juliet Cardnon, Kirsty Grant and Sian Reginald.

Pupils play pit children in Time Lord's new episode

Doctor Who was in Telford yesterday to foil a plot by his evil adversary The Master to change the history of the world.

The Tardis, that time-travelling police box, had brought the doctor to Blists Hill Museum for filming of the long-running BBC science fiction adventure series, using the site's pit village as the set.

For children from two Telford schools recruited as extras, there was a chance for fleeting screen stardom, dressed as impoverished mining children.

The fleshcoloured dreaded doctor — actor Colin Baker — explained: "It's 1819 to 20, whenever the Luddites were.

"The Master, that dastardly enemy of mine, has, for his own nefarious purposes, started tampering with earth's history about this time.

"The Tardis has brought me here against his will and we sort out a few things round about three coal mines."

"It's not actually set here, but at the works of George Stephenson, who invented The Rocket, in the north east. I think it's supposed to be Northumberland."

The production was called Mark of the Rani — who was being played by Kate O'Mara, his evil enemy from The Brothers.

All dressed up and ready to go were pupils from Abraham Darby School, Madeley, and Coalbrookdale and Ironbridge C. of E. School, who soon learned that even when working with a Time Lord, you need lots of patience.

"It's a bit boring waiting around," said Abraham Darby pupil Simon Hopkinson (13), of Wentstrick Drive, Madeley.

Fellow pupil Andrew Rhiss (13), of Westbourne, Woodside, told how there were 11 takes simply of them walking off the pit.

Other pupils from the school were William Crawfords (13), from Little Dawley, Stuart Slater (13), from Wappenway, Woodside, and David Edwards (13), from Ironbridge.

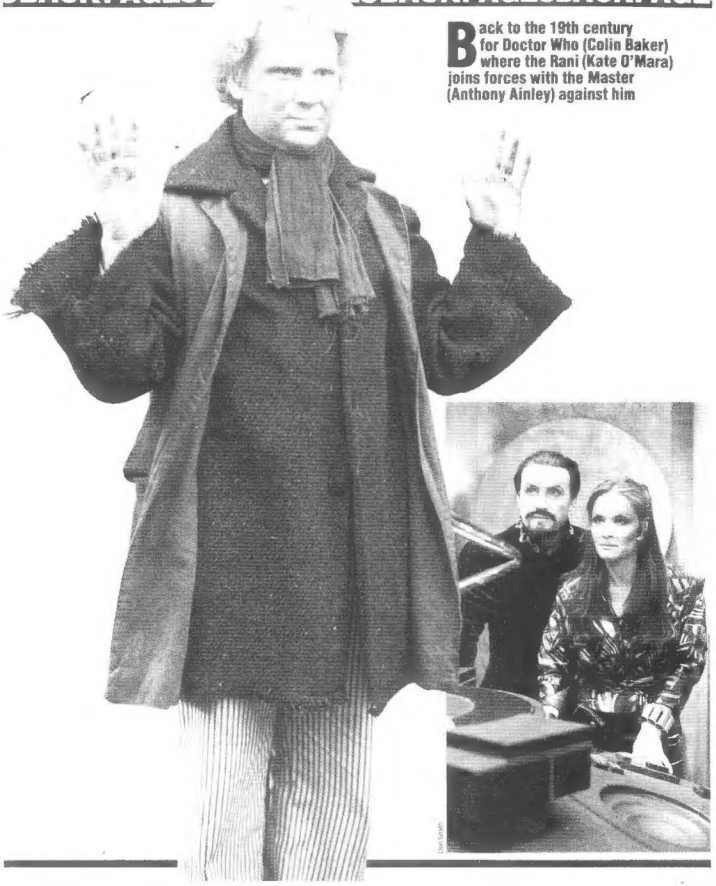
Slim Early attired as grubby mining children were the Coalbrookdale youngsters.

Teacher Mr Alan Seddon said: "They seem to have thoroughly enjoyed it. The little crew have shown a lot of patience."

Filming next week will be Gough (10), Stuart Darling (9), Stuart Seddon (9), Katie-Jane Dodson (9), John Cotton (8), Kate Reginald (8), Kirsty Dean (8) and Hannah Mason (8).

The show is to be screened some time in the New Year.

The Calm Before the Storm



2-8 February 1985

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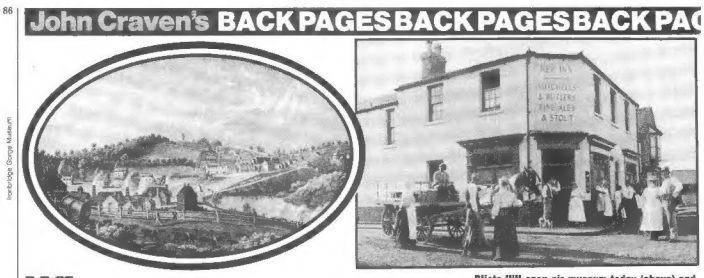
Back to the 19th century for Doctor Who (Colin Baker) where the Rani (Kate O'Mara) joins forces with the Master (Anthony Ainley) against him



86

John Craven's BACK PAGESBACK PAGESBACK PAG

Ironbridge Gorge Museum

Blists Hill open-air museum today (above) and Ironbridge Gorge in the early 19th century (left)

Who goes back with the Master

TO GO travelling back in time is nothing new for Doctor Who – he's forever going backwards and forwards in the *Tardis*. For mere humans like those who work on his programme (Saturday 5.20 BBC1) it was quite an experience to find themselves in a genuine Victorian village when they went with the good Doctor to Shropshire.

The latest adventure, "The Mark of the Rani", dates back to the days of the Luddites. They were gangs of workmen who early last century set about smashing newfangled machines in factories because they believed such things would rob them of their jobs.

Instead of re-creating an industrial scene, the Doctor Who team went to one that was ready made – Blists Hill, an open-air museum in the famous Ironbridge Gorge.

In the last century the place was alive with industry – blast furnaces, coalmines, brick works – and the busy Shropshire canal transported all the goods.

Now visitors can see what life was like there in the heyday of the Industrial Revolution. You walk along cobbled streets calling at the candle-makers, the pie shop, the sweet store and lots of other places – all genuinely fitted out as they were in the last century.

And this is where Doctor Who (Colin Baker) went to make part of the story in which he meets up again with another of his arch enemies, the Master (Anthony Ainley). Not long ago we all thought we saw him being burnt to a cinder. But not so, it seems. He's back once again to threaten the Doctor along with a new foe, the Rani (played by Kate O'Mara).

Says Colin Baker: 'Blists Hill is a great place, and it was fascinating to see things from the past just as they must have been. Lots of school parties visit this museum, and those who arrived while we were filming stayed to watch. It was an extra surprise for them.'

The museum curator, Michael Day, is getting used to TV crews. Last year the BBC recorded the contest to find *Britain's Strongest Man* at the museum, and other productions will be arriving soon.

He tells me: 'We had a lot of fun with *Doctor Who*. The staff here all wear period costumes and we like to think we are a living museum.

'Visitors can watch candle-makers, carpenters and basket-makers at work, and discover what it was like to go shopping 100 years ago. But we are creating a time some years after the Luddites, so the *Doctor Who* team had to make a few changes. For instance, they had to cover up the gaslights!'

If there was a label for the weeks of The Mark of the Rani's British transmission, it was the above headline.

Having wrapped the production of Season 22 on 31 January 1985 John Nathan-Turner was looking forward to attending several conventions in the States, a luxury he could enjoy during the annual six weeks of relative inactivity that bridged the inter-season period. His schedule was starting with the ***Doctor Who** Fan Club of America*'s *Festival Tour* in Pennsylvania. This event, which kicked off at the Valley Forge Convention Centre over the weekend of 16/17 February, had Colin Baker topping the bill.

The two of them flew out to the USA the Friday beforehand, six days after part two of The Mark of the Rani had aired to a generally par for the season audience. *Radio Times* had managed to allocate a double part spread across its "Back Pages" feature for publicising episode one, which made a subsequent lacklustre performance in terms of viewing figures difficult to understand but perhaps significant as far as future events would unfold.

Ratings for episode one were down by 700,000 from the seven million who had tuned in to the last part of Vengeance on Varos, and so the corresponding chart position of number 111 was hardly surprising. Week two saw a considerable rally however. The audience total shot up by a million viewers to 7.3m, the highest figure of the year to date with the exception of Attack of the Cybermen's opening night.

Feedback on the season from Nathan-Turner's new boss, one-time fellow Producer Jonathan Powell, had so far been encouraging. Allegedly he was pleased with the first two serials screened, but somewhat more critical of The Mark of the Rani for reasons as yet unpublished.

In any case there were virtually no hints of any dark clouds on the horizon as the two men boarded the plane to Pennsylvania. Indeed both were looking forward to a celebratory event on 22 February, when Colin Baker would don his multicoloured garb again to perform in a specially written **Doctor Who** mini-episode called In a Fix with Sontarans. Written by Eric Saward this eight and a half minute production had been conceived following a viewer request to appear in a **Doctor Who** episode which had been submitted to the **Jim'll Fix It** offices.

The only warnings of any sort had come from unusual sources, both of which Nathan-Turner felt justified in ignoring. He said as much in his memoirs for ***Doctor Who** Magazine*, published in 1996.

"Imagine the surprise you get when, on a Thursday, an independent record Producer rings to tell you that your show's been cancelled. Half an hour later your Script Editor pops in to tell you that Bob Holmes has told him on the telephone that the show has been cancelled... It wasn't the way the BBC did things at all.

"I dismissed the whole thing out of court. Arrogance, maybe, but I couldn't believe that such a major decision had been made without any form of discussion with the front office."

And so The Mark of the Rani flared briefly in the light of its Saturday evening transmissions before fading into the twilight of television history. In a way it was the last of its kind, a final story from an era that complacently believed that **Doctor Who** would carry on in the schedules for as long as there were good stories to tell. Sadly the cold dawn of economic reality was just over the horizon.

The MARK Of The RANI

Series 22
Story 3
Serial 139
Code 6X

Cast:

The Doctor [1-2][f]	Colin Baker
Peri [1-2][f]	Nicola Bryant
The Master [1-2][f]	Anthony Ainley
The Rani [1-2][f]	Kate O'Mara
Lord Ravensworth [1-2][f]	Terence Alexander
George Stephenson [2][f,1]	Gawn Grainger
Luke Ward [1-2][f]	Gary Cady
Jack Ward [1-2][f]	Peter Childs
Edwin Green [1][f]	William Ilkley
Sam Rudge [1][f]	Kevin White
Drayman [1][fo]	Martyn Whitby
Guard[1-2][f]	Richard Steele
Young woman [1]	Sarah James
Old woman [1]	Cordelia Dutton

Small and Non-Speaking:

Miner [1-2][f]	Leon Lawrence
	Nick Joseph
Woman Customer [1][fo]	Zophanie Vasquez Howard
Peddler [1][fo,2]	Dave Mitty
Boy [1][fo,2]	Tony Dell
Guard (Harry) [1][fo,2]	Gordon Young
Passerby [1][fo]	George Coulson
Guard [1-2][fo]	Terence Coton
Aggressors [1-2][fo]	Neville Clark
	Ian Mcfarlane
	Terry Pearson
	Barry Jones
	Dave Lee-Jay
Josh [1-2][f]	Nigel Johnson
Tom [1]	Allan Talbot
Guard [2][fo]	Clive Cartwright
Aggressors/Miners [2]	Derek Holt
	Ernie Goodyear
	Raymond Martin
	Ian Durrant
	Don Perry
	Toby Byrne

[f] Appears on location
[fo] Appears on location only
[1] Scripted for a cut role in part one
[2] Exact credits for these roles uncertain

Crew:

Title Music by	Ron Grainer
Arranged by	Peter Howell and the Radiophonic Workshop
Incidental Music	Jonathan Gibbs *Replacing John Lewis*
Special Sound	Dick Mills
Production Assistant	Carolyn Mawdsley
Production Manager	Tony Redston *Replacing Alex Gohar*
Assistant Floor Manager	Penny Williams
Floor Assistant	Helen Greaves
Production Operative Supervisor	
Lighting Director	Don Babbage
Technical Co-Ordinator	Alan Arbuthnott
Studio Sound	Keith Bowden *Replacing Andy Stacey*
Grams	Ian Tomlin
Video Effects	Dave Chapman
Vision Mixer	Jayne Beckett
Videotape Editor	Hugh Parson
Camera Supervisor	Alec Wheal
Crew	Eleven
Production Operatives	George Griffiths, Harry Greek, Brian Greek, John Greenham
Props Buyer	Al Huxley
Film Cameraman	[fo]Kevin Rowley
Film Camera Assistant	[fo]Steven Plant
Film Sound Recordist	[fo]Barrie Tharby
Film Sound Assistant	[fo]Gordon Lester
Film Editor	[fo]Ray Wingrove
Grips	[fo]Ian Buckley
Film Lighting	[fo]Joe Shearer
Film Operations Manager	[fo]Graham Richmond
Stunt Arranger	[fo]Bill Weston
Costume Designer	Dinah Collin
Costume Assistant	Barry Simmons
Dressers	[f]Ray Green, [fo]Brian Baker, [f]Rachel Gordon, [fo]Natalie Harris, Colin May, Terry Pettigrew, Ita Murray
Make Up Artist	Catherine Davies *Replacing Pauline Cox*
Make Up Assistant	[f]Lisa Lubbock, [f]Patricia Tilley, Julie Shephard
Video Effects Designer	David Barton
Video Effects Assisants	[f]George Reed, [fo]Tony McKillop, Roger Turner
Title Sequence	Terry Handley
Designer	Paul Trerise
Design Assistant	Matt Sindall
Production Secretary	Sarah Lee
Production Associate	Sue Anstruther
Writers	Pip and Jane Baker
Script Editor	Eric Saward
Producer	John Nathan-Turner
Director	Sarah Hellings

Programme Numbers:
Part One: 50/LDL/G3251N
Part Two: 50/LDL/G352/N

Filming:
22nd October — 2nd November 1984 1984
Contigency Filming: 8th November 1984
Recording:
18th — 20th November 1984, TC1

Transmission:
One: 2nd February 1985, 17.20pm BBC1 [45'01", 17.22. — 18.??.]
Two: 12th January 1985, 17.2?pm BBC1 [44'32", 17.22. — 18. .]

Audience, Position, Appreciation:
Part One: 6.3m, 111th, --.
Part Two: 7.3m, 84th, --.

I•V

Books and Literature

BAKER, Pip and Jane: ***Doctor Who**: The Mark of the Rani* (WH Allen, 1986)
HARTLEY, Harold: *Humphry Davey* (SRR Publishers, 1971)
JOWE, STAMMERS, WALKER: ***Doctor Who - The Sixth Doctor Handbook** (WH Allen, 1993)*
PARKIN, Lance: ***Doctor Who**: The History of the Universe*(Virgin, 1996)
ROLT, LTC: *Thomas Telford* (Penguin, 1985)
SMILES, Samuel: *Lives of the Engineers* (John Murray, 1862)
The Completer Peerage, Volume 10 (Complete Peerage Trust, 1910-59)

Magazines

DWB (1987, Eric Saward interview, commenting on the commissioning of The Mark of the Rani)
DWM 103 (1985, Mark of the Rani special, including Pip and Jane Baker, Sarah Hellings, Catherine Davies and Paul Tererise interviews)

Theatre

Anthony and Cleopatra
Duet for One

Cinema

A Tale of Five Women (1951)
All the Way Up (James MacTaggart, 1970)
Breakout (1959)
The Bulldog Breed (Robert Asher, 1960)
Captain Nemo and the Underwater City
Carry On Regardless (Gerald Thomas, 1961)
Coming Through the Rye (1947)
Conspiracy Theory (1997)
Corruption (Robert Harford, 1968)
The Corvini Inheritancee (TVM 1984)
Dangerous Cargo (1954)
The Day of the Jackal (Fred Zimmerman, 1973)
The Deceivers (1988)
The Doctor's Dilemma (Anthony Asquith, 1959)
Don't Panic Chaps (1959)
The Elusive Pimpernel (Powell & Pressberger, 1950)
Erik the Viking (Terry Jones, 1989)
The Eternal Question (1956)
The Fast Lady (Ken Annakin, 1962)
Frankenstein (1984)
The Gentle Gunman (Basil Dearden, 1952)
Great Catherine (Gotdon Flemyng, 1968)
The Green Scarf (George More, 1954)
Horror of Frankenstein (Jimmy Sangster, 1970)
The Intelligence Men (Robert Asher, 1965)
The Internecine Project (Ken Hughes1974)
Judith (Daniel Mann, 1967)
Kim (TVM)
The League of Gentlemen (Basil Dearden, 1959)
The Limbo Line (1972)
The Long Duel (Ken Annakin, 1967)
Machine Gunner (TVM 1976)
The Magic Christian (Joseph McGrath1970)
The Man at the Carlton Tower (1961)
The Mind Benders (Bsil Dearden, 1963)
Mona Lisa (Neil Jordan, 1986)
The Nativity (TVM 1978)
Nervous Energy (1995)
Night of the Big Heat (aka Night of the Burning Damned; Terence Fisher)
Number Three (1953)
Oh Lucky Man (1973)
On the Beat (Robert Asher, 1962)
One That Got Away (Roy Baker, 1957)
Only When I Larf (Basil Dearden, 1968)
The Plank (Eric Sykes, 1979)
Postmark for Danger (1955)
Promenade (1967)
Run a Crooked Mile (1969)
The Runaway Bus (Val Guest, 1954)
Siesta (Mary Lambert, 1987)
Simple Justice(TVM 1993)
The Square Peg (John Paddy Carstairs, 1958)
The Tamarind Seed (Blake Edwards, 1974)
Tuntematon Ystava (1978)
An Unknown Friend (1977)
Waterloo (Armando Nannuzzi, 1970)
What's Good for the Goose (Menachem Golan, 1969)
Whose Child Am I? (1975)
The Woman with No Name (Ladisla Vajda, 1950)
The Vampire Lovers (Roy Ward Baker, 1970)
Vault of Horror (Roy Ward Baker, 1973)

Radio

The Hitch-Hiker's Guide to the Galaxy (Radio 4, 1978)

Television

Absolutely Fabulous: Happy New Year (BBC1,
The Adventures of Don Quick: People Isn't Everything (LWT, 7-11-70)
Adam Adamant Lives: The Basardi Affair (BBC1, 21-1-67)
The All New Alexei Sayle Show
Angels (BBC1, 1975-83)
The Avengers: Town of No Return (ABC, 2-10-65); Love All (14-2-69); Stay Tuned (21-2-69)
The Beggar's Opera
Behind the Screen (1991)
Bergerac (BBC1, 1981-91)
Blake's 7: Space Fall (BBC1, 9-1-78); Cygnus Alpha (16-1-78); *DeathSquad* (unproduced)
Blankety Blank (BBC)
Blue Peter (BBC1, 1958-...)
Blue Peter Special Assignment(BBC)
Boon: Message in a Bottle (Central, 13-10-92)
Brass (Granada/ITV/Channel 4, 1983, 1984, 1990)
The Brothers (BBC1, 1972-76)
Butterflies (BBC2, 1978-83)
Call My Bluff (BBC)
Cluedo (Granada, 1990-93, 26-12-90)
The Champions: To Trap a Rat (ITC, 13-11-68)
Churchill and the Generals (BBC2, 23-9-79)
Codename Paul Temple (poss. Paul Temple?)
Court Martial (ITC, 1965-66)
Danger Man: Room in the Basement (ITC, 2-2-65)
Dempsey and Makepeace: Armed and Extremely Dangerous (LWT, 11-1-85)
Department S: Who Plays the Dummy? (ITC, 1-10-69)
The Detectives: Studs (BBC1,
Devenish (Granada, 15-7 - 26-8-1977)
The Dick Emery Show (BBC, 1963-81)
Doctor Who (BBC1, 1963-89; 1996)
Dynasty (ABC, 1981-90)
Emergency Ward Ten (ATV, 1957-67)
Emmerdale (Yorkshire, 1972-...)
Fairly Secret Army (Channel 4, 1984,86)
The Fall and Rise of Reginald Perrin (BBC1, 1976-78)
Forever Green (LWT, 1989-92)
The Forsyte Saga (BBC2, 1967)
Frank Stubbs Promotes... Starlet (Carlton, 2-8-93)
Garry Halliday (BBC, 1959-61)
The Glass Virgin (Tyne Tees, 6-1 - 20-1-1995)
The Good Old Days
Howard's Way (BBC1, 1985 - 90)
Jason King: A Kiss for a Beautiful Killer (ITC, 9-2-72)
Just Liz (1980)
Means of Evil
Melissa (Channel 4, 1997)
The Memoirs of Sherlock Holmes: The Three Gables (Granada, 7-3-94)
Minder (Thames/Euston, 1979-86, 1989, 1991-94)
Missing from Home (BBC1, 29-3 - 10-5-84)
Moody and Peg (Thames, 1974 - 75)
The Morecombe and Wise Show (BBC2, 25/12-76)
The New Adventures of Robin Hood: Marion to the Rescue
The New Avengers: Angels of Death (ITV/Mark One, 16-9-77)
The New Statesman (LWT, 1987-92)
No Hiding Place (A/R1959-67)
Our Family Business
The Pallisers (BBC2, 1974)
Pathfinders (ITV, 1972-73)
The Persuaders: Read and Destroy (ITC: 28-1-72)
The Politician's Wife (Channel 4: 1995)
Press Gang: Breakfast at Czars (ITV/Richmond: 19-1-90)
Public Eye (ABC/Thames: 1965-75)
The Pursuers (ABC: 1961-62)
Queenie (1987)
Return of the Saint: Assault Force (ITC: 15-10-78)
Rumpole of the Bailey: Rumpole and the Younger Generation (Thames,3-4-78)
The Saint: The Double Take (3-11-68); The Counterfeit Countess (3-3-67); The Fast Woman (13-1-67)
Spy Trap(BBC1, 1972-75)
The Wednesday Play: *Son of Man* (BBC1, 16-4-69)
Space 1999: A Matter of Balance (9-12-76)
Take the High Road (Scottish, 1981-...)
Terry and June (BBC1, 1979-87)
To Be the Best (1992)
The 10%ers: Surprise (1996)
The Tube: The Laughing Prisoner (Channel 4, 1986, revised repeat Christmas 1992)
Triangle (BBC1, 1981-83)
The Two Ronnies (BBC1, 1971-87)
The Unpleasantness at the Bellona Club (BBC, 1-2 - 22-2-73)
Weaver's Green (Anglia, 1966)
Whodunnit?
World's Beyond: Guardian of the Past (1986)
Z Cars (BBC1, 1961-78)

Doctor Who

Attack of the Cybermen (**IN•VISION** 79)
Enlightenment (**IN•VISION** 67)
Image of the Fendahl (**IN•VISION** 26)
Inferno (**An Adventure in Space and Time**)
Planet of Fire (**IN•VISION** 75)
Revelation of the Daleks (**IN•VISION** 84)
Time and the Rani (**IN•VISION** 91)
Timelash (**IN•VISION** 83)
The Trial of a Time Lord: Mindwarp (**IN•VISION** 87)
The Twin Dilemma (**IN•VISION** 77)
The Two Doctors (**IN•VISION** 82)
Vengeance on Varos (**IN•VISION** 80)
Warriors Gate (**IN•VISION** 50)

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